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PRACTICAL GEOLOGY.—KING'S COLLEGE, LONDON.

Professor TENNANT, F.R.S., will give a COURSE OF LECTURES on GEOLOGY, having especial reference to the Application of the Science to Engineering, Mining, Architecture and Agriculture. The Lectures will commence on Friday Morning, April 19th, at 10 o'clock. They will be continued on each succeeding Wednesday and Friday, at the same hour. Fee, 11. 11s. 6d. R. W. JELF, D.D., Principal.

UNIVERSITY COLLEGE, LONDON.—FACULTY OF MEDICINE.—THE SUMMER TERM will commence on WEDNESDAY, the 1st of May.

Classes in the order in which they meet:—
Practical Surgery—Mr. Marshall, F.R.S., half-past 7 A.M.
Material Medica and Therapeutics—Prof. Garrod, M.D. F.R.S., 8 A.M.
Pathological Anatomy—Prof. Jenner, M.D., 9 A.M.
Medical Jurisprudence—Prof. Harley, M.D. F.R.S., 10 A.M.
Practical Chemistry—Prof. Williamson, F.R.S., 11 A.M.
Midwifery—Prof. Gregory, M.D., 12 A.M.
Palaeontology—Prof. Grant, M.D. F.R.S., 3 P.M.
Botany—Prof. Oliver, F.L.S., 4 P.M.
Ophthalmic Medicine and Surgery—Prof. Wharton Jones, F.R.S., 5 P.M.
Hospital Practice—Daily.
Medical Clinical Lectures—Prof. Walshe, M.D., Prof. Garrod, M.D. F.R.S., 6 P.M.
Surgical Clinical Lectures—Prof. Quain, F.R.S., and Prof. Erichsen.
Clinical Lectures on Ophthalmic Cases—Prof. Wharton Jones, F.R.S.
Practical Instruction in the Application of Bandages and other Surgical Apparatus—Mr. Marshall, F.R.S.
Practical Pharmacy—Pupils are instructed in the Hospital Dispensary.
Prospectuses may be obtained at the Office of the College.
JOHN E. ERICHSEN, Dean of the Faculty.
CHAS. C. ATKINSON, Secretary.
April 13th, 1861.

EVENING LECTURES ON GEOLOGY, at the GOVERNMENT SCHOOL OF MINES, Jermyn-street.

Mr. WASHINGTON W. SMYTH, M.A. F.R.S., will COMMENCE a Course of TEN LECTURES ON GEOLOGY on MONDAY, 15th April, at Eight o'clock, to be continued on each succeeding Thursday and Monday Evening, at the same hour.—Tickets for the whole Course, price 5s., may be had at the Museum of Practical Geology.

PROFESSOR TYNDALL, F.R.S., will COMMENCE a Course of THIRTY-SIX LECTURES on PHYSICS, at the Government School of Mines, Jermyn-street, on MONDAY, 15th April, at Two P.M.; to be continued on each succeeding Tuesday, Wednesday, Thursday and Monday, at the same hour.—Fee for the Course, 3s.

J. THORNTON REEKS, Registrar.

ROYAL BOTANIC SOCIETY, REGENT'S PARK.—EXHIBITIONS OF PLANTS, FLOWERS, and FRUIT.

On Wednesday, May 22, and Friday, May 24.—Tickets to be obtained at the Gardens, by Order of the Fellows or Members of the Society. Price, on or before May 11, 4s.—The Ground for the Exhibition of Mr. John Waterer's American Plants has been enlarged for the reception of hardly Anales.

ROYAL LITERARY FUND.—The SEVENTY-SECOND ANNUAL DINNER of the CORPORATION will take place in Freemasons' Hall, on WEDNESDAY, the 15th of May.

His Royal Highness the DUKE D'ALBAULE in the Chair. The Stewards will be announced in future Advertisements.
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JOHN NORTON, Hon. Sec.

CRYSTAL PALACE.—Mr. HENRY NICHOLLS is giving a Course of TWELVE DRAMATIC READINGS from SHAKSPEARE, in the Lecture Room of the School of Art, at Three o'clock, on successive Tuesdays.—Admission to the Reading, 1s.; or 10s. 6d. for the Course.—Tuesday next, 16th inst., MACBETH.

CRYSTAL PALACE.—On WEDNESDAY, MAY 1st, 1861, will be GIVEN a GREAT FESTIVAL PERFORMANCE of HAYDN'S CREATION.

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Admission.—If by Ticket purchased on or before Monday, April 23rd, 5s.; if by payment at Doors on the Day of Festival, 7s. 6d. Reserved Seats, in the Area and Galleries, as at the Handel Festival, Provincial and Continental Choral Societies, &c.

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As the new Season Tickets will admit on this occasion, subject to the usual regulations, are also ready for issue.

RUSSELL INSTITUTION.—A LECTURE will be delivered in this Institution on TUESDAY EVENING, April 16th, at Eight o'clock, by J. J. GIBET, Esq., 'On Some of the Principles of the Art of Beautifying.'

EDW. A. M'DERMOT, Secretary.
Great Cornam-street, Russell-square.

ROYAL AGRICULTURAL SOCIETY of ENGLAND.

On WEDNESDAY NEXT, the 17th instant, at Twelve o'clock, Professor SIMONDS will deliver a LECTURE, in the Society's Rooms, on the NATURE and CAUSES of the DISEASE known as the ROT of SHEEP.

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SIGNOR NICOLINI, of Rome, intends giving THREE LECTURES on ITALIAN LITERATURE, on the Times of Dante, the Age of Leo X., and Our Times. The Lectures will be delivered in the Hanover Rooms, on the Wednesdays, 17th and 24th of April, at 8 P.M. and 3 P.M. The Lectures are under very distinguished patronage.—Admission to the Course, 5s.; Single Ticket, 2s. 6d.—Prospectus and Tickets to be had at Messrs. Dalrymple, 15, Pall-mall; Messrs. Lowry, 15, Pall-mall; 24, Cockspur-street, Charing Cross; and at the Rooms.

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The Session will commence on Wednesday, May 1st, 1861. Further particulars may be obtained on application to the Hon. Secretary, 32, Soho-square.

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EASTER TERM will begin on THURSDAY, April 13.

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LONDON, SATURDAY, APRIL 13, 1861.

LITERATURE

History of the Revolution of 1848.—[*Histoire de la Révolution de 1848. Tome I. L'Europe—l'Italie*, par Garnier Pagès]. (Paris, Pagnerre; London, Dulau & Co.)

FIRST, in order of time, among the revolutionary movements which, in little more than a decade, have built up in Europe a new empire and a new kingdom, was that of Italy. France was not then, whatever she might have been in a previous century, the touchstone of the world. The Italians were the earliest in the field; and we do not see how M. Garnier Pagès reconciles the fact with his gorgeous exordium about the influence of the Great Nation, never before raised so high or pushed so far. The Powers, he suggests, may gaze without jealousy upon the image of France thus exalted, because it yielded no terror of arms, concocted no diplomatic conspiracies, exercised no oppressions, and attempted no conquests. A gleam of hope shot across the Continent. The tricolor became the symbol of human redemption. It flashed amid the sombre forests of Sweden; it melted the Norwegian ice; it fluttered among the flowers of Italy; but, from that bed of flowers, the genius of an aspiring and indomitable nationality had arisen before the barricades had been erected in Paris, around the fustian basis of the July monarchy. The principles of the French and of the Italian revolutions were not identical; and history, we think, proves nothing more clearly than that Italy, at all events, would have taken up arms even if the Orleanist throne had not fallen. That which the French did was to fix the date of the struggle in the year 1848. The collision was approaching when Louis-Philippe threw down his sceptre to the Republicans. It came at once when that event had taken place. Of all that epoch, when half the civilized earth was in flames, M. Garnier Pagès designs to become the chronicler. His style is known to most persons in any way familiar with French contemporary literature; it is clear, hard and polished; somewhat monotonous in colour and generally diffuse, but abundant in energy, and, upon the whole, not too rhetorical for the purposes of narrative. With respect to his materials, we may attribute to them a special value; for the volume was written before the late war, and Daniel Manin himself, in his Roman retirement in Paris, read it page by page and word by word, lending the documents in his own possession, analyzing those laid before him by the author, and endeavouring to verify the relation from beginning to end. Those who know how Manin, in his Parisian retreat, surrounded himself with the fresh archives—from which time had not worn away either blood or bloom—of the conflict, all which he saw, and part of which he was, may judge that not a paragraph was likely to pass through his hands without critical authentication. The book is the book of M. Garnier Pagès; but the voice of the Venetian Garibaldi speaks in it. To read it, is to understand better why Italy failed then, and why she is triumphant now, though not yet safe, and far from the hope of repose.

We have referred to M. Garnier Pagès' hint, that the great wakening light which roused Italy was shot abroad from France. The first Revolution, no doubt, deluged the earth with elements which sank deeper than the roots of the mountains, and will continue to spring up though all the casemates of geology were to vault them in. We might, however, even in

respect of that wondrous propagand, ask whether the Italians derived more examples of abasement than of independence from the French. But the second revolution was a year, if not more, too late. A national Italian spirit had been seething, indeed, during the eighteen years of the July monarchy, and even before the Bourbons had finally blundered themselves into exile. Forty years ago, the peninsula was stirred, from Turin to Naples, by insurrection; ten years later it made another effort: it was never, in fact, for any long period tranquil; when the ashes of freedom grew cold on the slopes of Savoy, they burst into flames in the Abruzzi. Italy, however, M. Garnier Pagès insists, is the sister of France, and in her tutelage; under her auspices she refused to despair when the Stranger was at Milan, Verona, Venice, Ferrara, Modena, Parma, and Bologna, when the Swiss were at Naples and Rome, when foreign emissaries were everywhere. We wish these preliminary episodes could be remembered, with the names of the Bandieras, or those who blindfolded them for the gallows, forgotten. But the shadow is partly lifted. The sixteenth Gregory is dead. There is a new Pope on the throne, and Europe welcomes the Reformer. England flatters him. The United States propose an alliance. New Granada, Peru, and Chili are enthusiastic. The Chief Rabbi of Israel salutes the Holy Father. Even the Sultan felicitates the Head of the Unbelievers. Rome is Liberal,—Piedmont Conservative; the Pope advances,—the King is reactionary. Thus do men, in their dreams, trifle with history. In 1847, the Austrian Radetzki, terrible in combat, vows by Heaven and his grey hairs to suppress anarchical opinions; but the tocsin sounded; Venice chafed; Sicily began to bleed; on all sides Italy was in a fever. At the close of 1847 there was a solemn pause:—

The feelings of the Italians at this period may be fairly described as consisting of two predominant desires. They wished to be free in their own country, and they wished to be independent of the control of any other country; or, in other words, they desired the recognition of their rights as a nation, and the expulsion of the Austrians. For the attainment of these two objects every Italian patriot was eager; and to obtain them he was ready to risk the alternative of victory or death. The various shades of opinion which are usually developed in such crises, and which naturally result from the peculiar temperament, pursuits, theories, fortune and rank of each individual, were for a time absorbed in these two predominant wishes. Simultaneously the people of Italy demanded of the Pope a leader and a flag, and turned their eyes on Charles-Albert. Mazzini himself, one of the most ultra of radicals, had addressed himself sometimes to the one and sometimes to the other. Men dreamed at that time of a united Italy,—of a federal Italy,—of an Italy absorbed in a Republic,—of an Italy under the sway of Constitutional princes united in a common league. Men and things were confounded in one universal aspiration. Foreign politicians imagined that there existed among the Italians at this period the several sections of the Moderate, the Liberal, the Radical and the Conservative Party; but the fact was that, although these parties were soon to assume distinct characteristics, they were ranged at present only in two great classes—the advocates of the old order of things, the partisans of Absolutism and Austria; and the Patriots who aspired after a better future.

Then rose the cloudy smoke over Paris, with the bivouac-fires sending up through it flashes that challenged half the nations of Europe to take arms. It is almost comic to note that, as the hot glow came down upon Italy, the little Principality of Monaco "rose as one man," demanded a constitution, obtained it,

saw it trampled under foot by their wicked tyrant—Prince Florestan,—an admirable name for an extravaganza;—and, in vengeance, shut him up in a fortress. But at the Piedmontese capital,—

On hearing of the fall of Monarchy in France, Charles-Albert was thrown into a state of stupefaction; for on the one side he was beset by the dread of Republicanism, and on the other by the ambition which urged him to take advantage of a propitious occasion. Now he saw Revolution threatening the downfall of his throne, and now he saw in it the means of aggrandizing his power. Political situations are never precisely similar; but the position of the King of Piedmont in Italy at this time may be fairly likened to that of the King of Prussia, in Germany. Threatened on the one hand by destruction, and tempted on the other by a kingdom, Charles-Albert found himself in a position in which it was impossible to remain stationary. The voice of vast populations urged him onwards, and in the midst of his perplexities this question forced itself upon his attention—In what quarters should he seek alliances? But preliminary to this question was another—Would the whole of Europe now, as at a former period, unite in a coalition against France, for the purpose of extinguishing that spirit of Revolution which filled it with terror, and which it regarded as the certain source of the most hideous anarchy? And would it not be well, in anticipation of this movement on the part of Europe, to form alliances with Austria, Germany and Russia? But, on the other hand, there was the question whether, should he take this step, an angry people would not wrest from him his sceptre and inaugurate a republic? Would it not be better, therefore, having regard to this contingency, to place himself at the head of the peoples of Italy, and, with the aid of France, to expel the Austrians? And yet, again, there was this question to be considered,—would it not naturally suggest itself to a victorious people, intoxicated by the triumphant rejection of all domination from without, to be eager for absolute liberty within; and would not an Italian republic be the necessary consequence of the success of his own plans?

The most exciting drama, however, of that epoch was enacted at Venice. Manin rose at once and held by the crest of the Revolution. The arsenal of Venice was the key of the city. Alone he snatched it. He issued orders, and every one obeyed them. He took possession of the keys, distributed the workmen at their tasks, intrusted the place to a civic guard, and went forth shouting Italy! Liberty! Venice! the Republic! There was another Lion in the Square of St. Mark. But Milan was not slow in declaring itself. For months past the bitterest hatred had manifested itself between the citizens and the Austrians; blood had more than once been shed; suddenly, early in March, the Grand Duke fled, taking refuge at Verona; a provisional government was proclaimed, yet not without an attempt at massacre on the part of the garrison. M. Garnier Pagès recites these incidents; he does not array and brighten them into pictures:—

The conflict has commenced; and in an instant men of every condition of life, women accustomed to toil, ladies nurtured in luxury, and even young children, unite in preparing arms and the means of resistance. The streets are unpaved and barricades are thrown up. Waggon and carriages are dragged up to supply the place of planks and beams. Everything that can be of use is indiscriminately applied to the purpose in hand. A poor man gives his only bed, a rich one his gilded doors, and a manufacturer the most costly of his pianos. In this supreme moment, in fact, every one offers for the common defence his fortune and his life. In the mean time Marshal Radetzki, scarcely escaping from the fierce torrent which has begun to rage, flies from his palace to throw himself into the castle, losing on his way some of his clothes, and even the sword with which he had threatened the Milanese, and which they now

hold as a trophy. Two millions, deposited in the various public treasuries, remain at the disposal of the inhabitants. Radetzki summons the municipality, speaks of putting the town to fire and sword, sends two thousand troops to seize the Hôtel de Ville, where he hopes to surprise the leaders of the movement, has the gates blown open, and retains as hostages a certain number of prisoners selected from amongst the chief citizens. The night is passed on either side in making preparations for battle.

The conflict at Milan was destined to be incomparably fierce. The Austrian Marshal held the citadel, with the ramparts commanding both the city and the country around it. In the centre of the fiery circle he occupied the Cathedral, the Royal Palace, the Palace of Justice, the Town Hall, and numerous other important stations. He had 14,000 trained soldiers and a powerful artillery; the people possessed three or four hundred muskets, very little powder, very few bullets, and scarcely one favourable position around which to rally. But there was not an instant of hesitation, though, to say the truth, the duel was to be fought, as it were, between an army fronted with cannon, and a multitude shouldering a medley assortment of fowling-pieces:—

Never, perhaps, had a population been placed in so terrible a position. Enclosed as it was within walls, flight, in case of defeat, would be impossible; and it had no pity or mercy to expect from fierce, foreign troops, whose ferocity could only be assuaged by pillage, violation, and slaughter. Their leader himself had declared that the city should be sacked if it resisted; and he was a man to keep his word. In the strength of their own courage and despair, then, lay the citizens' only hope; and in the midst of this gigantic struggle was cherished in the hearts of all the sublime resolution to conquer or to die. A supreme moment this,—a solemn hour for a nation struggling beneath the tyranny which destroys it! The historian feels his hand tremble as he endeavours to trace the lines of the moving picture it presents. The genius of deliverance creates arms. The theatres and museums furnish old carbines and dress swords; the iron bars of gates are sharpened into pikes; tools are fastened to the ends of staves; knives serve as poignards; the women employ themselves in boiling oil and melting lead; articles of furniture, tiles, bottles, paving-stones, and earthenware of all sorts are collected as projectiles; barricades are thrown up in every direction; a spirit of animation and ardour is universal; every hand is at work. The chemists apply themselves to the manufacture of powder, gun-cotton, grenades, and every species of destructive agent; and merchants supply vitriol to be hurled in burning showers on the foe. Under the influence of patriotism, and goaded by the thirst for freedom, the strong become heroic and the feeble become strong. * * The hostile troops advance along the broadest streets, sweep them with grape, and direct their artillery against the barricades. The citizens, on the other hand, thrust down upon the heads of the soldiers piles of missiles heaped up for the purpose; the younger and more skilful taking care that every blow shall tell, and deliver their city of a foe. Chance alone directs the operations of the Milanese; when they are attacked they resist, and for leaders they have the bravest among themselves.

The weapons of the dead soldiers strengthened the populace in its conflict; but the narration of these events suggests irresistibly how intense is the contrast between Lombardy in revolt against Austria, with a multitude of balloons through the air to scatter rallying proclamations, and Lombardy backed by masses of French soldiers, and parks of French cannon in full march upon Solferino. It was a brave thought to manufacture wooden guns hooped with iron, as in the olden days; but science, after all, is the best ally of courage. The Milanese, awhile triumphant, endured afterwards the penalty of their sedition:—

There was found a group of eight children, of whom some had been crushed against the walls; whilst others had been dashed to the earth, and trampled under foot. Two were discovered nailed upon a chest; two others had been burnt to death with spirits of turpentine; another, fixed by a bayonet to a tree, writhed in prolonged agony under the eyes of its mother. In a spirit of jocosity, worthy of cannibals, another babe, not yet weaned, had been thrown on its dead mother's bosom that it might still suck at the breast. The corpse of another which had been cut in two was bound round and fastened with its own entrails. The heads of five other murdered children were thrown at the feet of their dying fathers. * * In the knapsack of a Croat soldier was found a female's hand covered with rings; and great was the number of unfortunate women whose eyes and tongues were plucked out, whose hands and feet were cut off. The monsters first dishonoured them, and then pierced them with their bayonets. Some unhappy wretches were burnt to death with lime, others were buried alive in sewers or wells, and others, again, were set on fire after having been covered with a coating of pitch. * * I make no mention of all the assassinations perpetrated in private dwellings, in beds, in obscure corners. In one place a brother was forced to kneel on the corpse of his brother, who had just been shot, and was bayoneted as he knelt there! Two other unfortunate creatures, father and son, were hung together on a tree on the Boulevard. A son of Maria Belloni was burnt alive; a brother and a son of Giovanna Piatti were cruelly massacred! * * But let us throw a veil over the abominable crimes of this barbarous horde. The heart grows cold at the recital of so infamous a butchery.

Previously, however, there were some days and nights of happy dreaming. The Italians went so far as to suggest that further efforts must be made, because the Austrians, though repulsed, were not yet annihilated. There were roads open to armed hosts through Forioli and the Tyrol. It was essential, prior and paramount to all else, to secure the safety of Venice:—

In Venetia, as the centre and refuge of the provinces, and the strategical point on the preservation of which the safety of Italy more especially depended, the construction of defensive works, landwards as well as sea-wards, was imperatively necessary. The provinces required also a general system of armament; the frontiers, the open towns, and the strong places had to be simultaneously put in a posture of defence. The method of effecting these objects having been once determined on, operations were forthwith commenced. Venice, on account of its peculiar position, may be considered as a fortified province. It is, in fact, a line of distinct works, united like the links of a chain, 70 miles in extent, and which, in a military point of view, consists of three parts; the first of which, extending from the city in the direction of Fusine, turns by Maghera, and falling back upon Treporti, terminates at Sant' Erasmo. This portion of the line is 42 miles in length, and is defended by nineteen forts or fortified works. The second portion, 20 miles in length, and defended by thirteen fortifications of various kinds, is formed by the line of the Lidi, which extends from the point San Nicolo, by Malamocco and Alberini, to the extremity of the Murazzi de Palestrina. The third portion comprises Chioggia and Brondolo as far as the Foce del Brenta, and is protected by six forts. These fortresses, which the Austrians, never suspecting the probability of any attack, had allowed to fall into decay, were unprovided with either artillery or provisions; and it was a matter of urgent necessity to repair and arm them as speedily as possible for the protection of the lagoons and canals, at present exposed to the incursions and ravages of the enemy's fleet, which could at any moment be reinforced by steamships belonging to the commercial association of the Austrian Lloyd's. Within the space of a few days walls were raised and palisades were planted. Ammunition, powder, lead, bullets and provisions were distributed at each point; seventy-seven armed

vessels were placed at the open points and mouths of the canals; and 327 pieces of ordnance, well planted, afforded the means of making a formidable defence. The government invited the seamen of the merchant service to devote themselves to the service of the country; and 800 workmen were added to the 1,100 who were usually employed in the arsenal. The works were under the supreme direction of Rear-admiral Graziani and of the Minister of Marine, Paolucci. Every one worked with ardour, and the arsenal appeared to be inspired with a new life. * * The enthusiasm, in fact, which equally pervaded both masters and men sufficiently indicated that they were now working, not at the bidding of strangers, but at the call of patriotism.

These passages are of special interest, as bearing on the actual position of affairs—wretchedly in contrast now with that of the days when the old red, green and white banner gleamed across the Venetian sea; in contrast, also, with the victorious excitement of Milan, where the people scarcely knew how to express their ire.—

They were eager, therefore, to pursue the enemy on the line of his retreat with a desperation which should leave him not a moment for repose, which should leave him no time for slumber, no time to rally. Nor would they pursue only,—they would precede him on his path,—they would cut off all supplies of provisions and ammunition,—break up the roads with trenches and encumber them with trunks of trees,—destroy the canals,—flood the country through which he would have to pass,—destroy the bridges,—harass his columns with an incessant guerrilla warfare day and night,—barricade even the smallest hamlets,—entice deserters from his ranks,—organize civic guards,—form flying companies,—cut off every stray man from the enemy's ranks,—destroy his whole army, in fact, man by man, and proclaim the *levy en masse* of the population. In default of special orders or a concerted course of action, each province, each city, each village, and each individual, would act independently for the general good.

The summary of results, for the moment, testifies to the many splendid qualities which the Italian people then exhibited. Yet it is not unjust to say that they could then claim less amid the agony of the war from the sympathies of Europe, than they claim now that they demonstrate in their acts that the purest political virtues may be allied with intensity of martial heroism.—

In no portion of history do we find greater contrasts of light and shade, more startling facts, more varied incidents, greater rapidity in the course of events, more notable instances of hand-to-hand battle in the streets of cities, sublimer instances of courage, more disastrous defeats, or more astounding triumphs, than during that period of the history of the Revolutions in Italy which lies between the 24th February, 1848, the day on which the French Republic was declared in Paris, and the 5th May, 1848, the day on which the Provisional Government of that Republic resigned its powers into the hands of a Constituent Assembly. Nowhere in history can we find more remarkable outbursts of popular exultation and enthusiasm than those which distinguished this; nowhere can we find princes more perplexed, diplomacy more active, intrigues more mysterious, regrets more bitter, changes of fortune more startling, hopes more intense, or illusions more complete. The Revolutions of Italy spread with a rapidity which nothing could check. Venice enfranchised itself, awoke to life, and proclaimed the Republic. Milan broke the circle of iron and fire by which it was devoured, and freeing itself from its shackles, called Piedmont to its aid. Lombardy and Venetia having risen, the expulsion of the Austrians became the cry of the Italian peoples, and their princes were involuntarily borne along by the popular will. Charles-Albert had prepared his armaments against the French Republic, and it was into Lombardy that he threw himself at the head of his army, inspired with dreams of a kingdom of Upper Italy, and justifying his ambition

to England and the monarchs of Europe, on the ground of the paramount necessity of preventing the proclamation of a Republic in the insurgent provinces, and even in his own States.

The living error of Italy, Charles-Albert, was peculiarly unhappy in being matched against the model soldiers of Austria. Radetzki, too, then held a magnificent position:—

Marshal Radetzki concentrates his army, now at every point vanquished or in retreat, within the quadrilateral formed by Peschiera, Verona, Mantua and Legnano, between the Mincio and the Adige, the chain of the Alps and the Po; and in this position he fortifies himself and calls Germany to his aid. Austria invokes against the national sentiment of Italy the national sentiment of Germany, and forthwith these two grand nations, Germany and Italy, which resemble each other in the fact of being divided into a multiplicity of states, and in ardently aspiring after the same end, unity and liberty, yielding to the passions inspired by diversity of race, engage in a conflict in which Italy has the right on her side, and Germany the strength; and into which the former ventures for the purpose of acquiring liberty, and the latter for the sake of preserving power.

Still, with the tide turning against them, the Italian populations, no longer exultant, were nevertheless firm; and had there been one general, one army, one ally to help, the history of the Peninsula might thence have flowed through other channels. The Venetians were among the last to succumb:—

The voluntary tribute was considerable. In the churches and public places, priests and tribunes, inspired by God and their patriotism,—Gavazzi, Ugo Bassi, Torioli,—gathered crowds whom they swayed at will with their words, inflaming their hearts, inspiring their souls, elevating their ideas. Now they would make their hearers groan and weep as they invoked the martyrs, the wounded and the dying; and now they would break forth into execrations on the oppressors. Then, again, they would reproach the lukewarm and egotistical, and crown with praises acts of heroism and devotion; or they would proclaim the certainty of approaching victory, and, painting the happiness of a free Italy, display the tricoloured banner, sanctified by faith, glorified by success, and purchased by blood, transported to the summit of the Alps. Then they would declare, in the name of the Man-God crucified for the redemption of humanity, the resurrection of Italy. And to all this the populace, hanging on their lips, listened with rapt attention. And then gold and silver and copper and precious stones, rings and earrings, poured into the hands of the lady collectors, or deposited on the platforms adorned with the national emblems, produced results of which the value would be acknowledged by frantic shouts of applause and unbounded enthusiasm. Whilst the poorest freely gave his last coin, there were not wanting generous citizens ready to make considerable sacrifices. The brothers Giovannelli gave 60,000 livres, and the House of Trèves 100,000.

Without regular forces, however, with scanty armaments, and immense concentrations of the enemy gathered against them, the Italians of that day proved that they had not forgotten their old worship of the God of Battles. The defence of Vicenza was an epic effort of patriotism:—

"At the break of day, whilst there was still but a doubtful light, from the top of the loftiest tower could be faintly discerned black compact masses of men, converging upon and enveloping the city in every direction. On all sides it was surrounded by battalions of foes. At four o'clock the action was commenced on the hills by an attack of sharpshooters. The column commanded by Culoz rushed with impetuosity to gain possession of the heights. They were defended with equal vigour by their possessors. Wratisslaw threw himself upon the Rotunda, but in vain; and, compelled to have recourse to his artillery, directed his attack against the gate, where a combat raged of the most desperate description. At the same moment d'Aspre charged in column and *en masse* the barricade of the gate

Padova; but all his efforts proved unavailing before the desperate courage of the Italians. At every point the struggle raged, furious and bloody, a life-devouring circle of fire and sword. Without a sign of wavering, the general, the officers, the volunteers, soldiers and citizens, sustained the formidable assault which threatened to engulf them in destruction. When the conflict had continued for six hours, the advantages gained by the Austrians were but scarcely sensible. It was on the hills that the battle was most hotly contested. The Italians and the Swiss, thrown back from Bella Vista and Rambaldo, had concentrated their forces on Bericocolo. The artillery, ably served by the Swiss, and the musketry fire of the volunteers vomited death on the ranks of the assailants. Dead bodies lay everywhere in heaps, and blood flowed in torrents. On either side it was felt that this hill was the key of the position, and that its capture must prove the *dénouement* of the drama. To effect it the Austrians made a desperate effort, and charged it with twelve thousand fresh troops. The Italians and the Swiss threw into their resistance the courage of despair. But prodigies of valour and sublime self-devotion were unable to stem the impetuous flood of foes which overflowed and invaded the heights. Officers and their men fell stricken to the ground in rapid succession. Major Gentiloni de Filottrano, a young man of great promise, was amongst those who perished. The valiant Col. Cialdini was severely wounded. The Commandant of the Artillery fell, struck in the leg by grape shot. Col. d'Azeglio, covering the retreat with a body of the bravest of the patriots, made a last effort at the Church del Monte, and in his turn fell wounded on that glorious battle-field which, with so much grief, he found himself compelled to abandon.

And yet no figure on the stage, whether of dying warrior or of young, dauntless, inspired Italian man, glowing with courage in the breach of the city wall, or kneeling to thrust back, with stroke and stab, the Austrian squadrons,—is grander than that of Manin offering up even his dear idol of a Republic at Venice in the name of Italian unity:—

Manin made an effort over himself. The eyes of all followed him to the tribune, and eagerly endeavoured to read his thoughts. Every one felt that from his mouth was to come the final decision. To the applause which greeted him succeeded the most profound silence. "The speeches," he said, "of the two remarkable orators who have preceded me, show that we speak here not as ministers, but as simple deputies; and as a deputy merely I also will give utterance to the language of concord and love. I hold to-day the same opinion which I held on the 22nd March, when, proceeding from the Arsenal to the Square of Saint Mark, I proclaimed the Republic. I held it then, and then we all held it! (Agitation.) It is a fact that to-day we do not all of us hold it. * * It is also a fact that the enemy is at our gates; that the enemy awaits and desires the rise of dissensions in this country, which, could we be all at union amongst ourselves, would be impregnable, but which offers an easy prey to the foe when distracted by civil war. Putting aside all discussion with respect to the opinions whether of myself or others, I have to-day to ask for assistance, to ask for a great sacrifice, and I ask it of my party, of the generous Republican party! (General applause.) Let us to-day solemnly give the lie to the enemy at our gates. Let us forget to-day that there is such a thing as party feeling! Let us show to-day that we can forget whether we are Royalists or Republicans, in the remembrance that we are all Italians! To the Republicans I say—to you belongs the future! All that is now done is only provisional. The final decision will rest with the Italian Parliament at Rome! (Loud, prolonged, and universal applause.)" As Manin returned to his seat, Castelli and a great number of deputies ran up to embrace him with every demonstration of regard. The Advocate Castelli ascended the Tribune, and, raising his arms towards Heaven, cried aloud enthusiastically "The Country is saved! *Vive Manin!* (Universal applause.) Every

division amongst us has been healed by the unanimous act of a great citizen. (An outburst of bravos.)" The excitement of the Assembly was at its height. Every one felt his heart cheered by the sacrifice which had just been made. Manin, exhausted by fatigue and the emotions he had experienced, retired in an almost fainting state, supported by the deputies who thronged around him, and who made the air resound with their acclamations. Of 133 voters, 130 pronounced in favour of an immediate decision: 127 votes were given for annexation with Piedmont. The Republic was saved.

Saved only to perish more legitimately under the sword of a conqueror. Venice might console herself, at least, with the knowledge that no Italian hand had wrought her downfall. But we have already illustrated at length this French narrative of Italian struggles. It is time for M. Garnier Pagès to conclude:—

And have not all these sufferings, all these martyrdoms, all the tears and despair of an entire nation, this sacrifice ever and still ever renewed, and this never-ending torture, been able to redeem under the law of Destiny itself a people who groan aloud, imploring the pity of Europe and of God? Will Europe and God be for ever deaf to the cry of Italy, which asks for nothing more than its place beneath the sun? And will Germany, instead of seeking her own freedom, for ever be ready with chains for the enslavement of one race to another? May they not be united by a more natural, a more noble, a gentler, a diviner bond—that of fraternity? Why should there be dissension between those whose destinies might be associated and united in the bond of free institutions? A day will come when there will be no longer hatred between race and race, and when men shall no longer, like beasts of prey, wage war on men,—a day when there shall be in Europe but one people, united in one bond of Liberty, as there is but one God.

There is too much of that which an American critic calls "carnation" in this final passage. Occasionally M. Garnier Pagès breaks from his habitual quietude of style, and abandons himself to ejaculation. Few are the French writers who escape the temptation; but when they do sin, they sometimes sin gracefully.

Quips and Cranks. By Thomas Hood. (Routledge & Co.)

This book gives cause for hope in its author. It contains more individuality than Mr. Hood's first miscellany.—The portions which we like least are those in which Mr. Hood cannot forget that he is his father's son. In them the "quips and cranks" must strike all who are familiar with our admirable humourist as imitative—the pencil-fantasies as reminiscences from afar of 'The Dream' and 'The Spoiled Child,' and the coronetted woman in a mask fishing for a worm in the grave, and 'The Strange Bird,' and 'Miss Tree,' and a hundred drolleries besides from a master hand—not to be lectured on—not to be explained—not to be exceeded—not, therefore, to be imitated.

What we like best in Mr. Hood's new volume is the poetry, because therein is to be found grace, sweetness and something of the maker's own, as we will try to prove:—

UNDER THE CHESTNUT BOUGHS.

We hear the Cuckoo far away
Go wandering through the wood;
As we heard it many years ago,
When in this place we stood.
As then the daisies stud the grass,
The trees burst into bud;
Green grow the arches overhead,
And green the mirror-flood—

Under the Chestnut Boughs!

Oh, many, many years ago
We heard the Cuckoo's tones,
And saw the branches overhead
Waving their snowy cones.
Ah, many, many years ago,
Our daughter's tiny hand
Was clasped in ours, when here we stood
Where now alone we stand—

Under the Chestnut Boughs!

The silver flecks your hair, my wife,
The wrinkles mark my brow :
But Time can touch our hearts no more
Than it can touch her now.
So many, many years ago,
And yet our Love 's the same,
While Grief has blossomed into Hope,
And we can breathe her name—
Under the Chestnut Boughs!

The following, again, is quaint and graceful,
fit to pair off with Mr. Kingsley's original bird-
poem, 'The Starlings':—

FAREWELL TO THE SWALLOWS.

Swallows, sitting on the eaves,
See ye not the gather'd sheaves,
See ye not the falling leaves?
Farewell!
Is it not time to go
To that fair land ye know?
The breezes as they swell,
Of coming winter tell,
And from the trees shake down
The brown
And withered leaves. Farewell!

Swallows, it is time to fly;
See ye not the alter'd sky?
Know ye not that winter's night?
Farewell!
Go: fly in noisy bands
To those far-distant lands
Of gold, and pearl, and shell,
And gem (of which they tell
In books of travels strange):
There range
In happiness. Farewell!

Swallows on your pinions glide
O'er the restless rolling tide
Of the ocean deep and wide;
Farewell!
In groves far, far away,
In summer's sunny ray,
In warmer regions dwell;
And then return to tell
Strange tales of foreign lands,
In bands
Perch'd on the eaves. Farewell!

Swallows, I could almost pray
That I, like you, might fly away,
And to each coming evil say—
Farewell!
Yet 'tis my fate to live
Here, and with cares to strive.
And I some day may tell
How they before me fell
Conquered. Then calmly die,
And cry
"Trials and toil—Farewell!"

One more poem must be given:—

THE GRAVE IN THE WEST.

Western wind, balmy and sweet!
Stole you the breath of the blossoming trees
Under whose boughs we were wont to meet;
Went to meet in the olden times?

Far away, adown in the West,
Blossom the limes that I love so well,
Under whose boughs my life was blest
With a love far dearer than words may tell.

Western Wind, though so far away,
I trace in your sighing their odoriferous breath.
Surely you stole it, and brought it to say,
"Think of the boughs you have wander'd beneath."

The limes in that avenue, leafy and sweet,
Blossomed and faded one happy year,
While under their shadow our two hearts beat
With love unclouded by doubt or fear.

The limes in that avenue, shady and old,
Have blossomed and faded many a year,
Since one true heart grew for ever a-cold,
And the other for ever withered and sore!

Western Wind, let the lindens rest!
Waft me no more from the lime-tree bowers,
But the perfume of roses that grow in the West,
On a lowly grave that is covered with flowers.

There are other verses in this volume, sterner in subject, more closely knit in structure (let us instance 'Cypress and Laurel,' in which will be found an echo of Mr. Browning), sufficient to prove that Mr. Hood is not sentimental and melancholy out of meanness or poverty. But we have grouped the above three extracts together because of a special merit which we conceive to be indicated in them—the power of writing musically—for music (the two things are not synonymous). Here is a fourth poem, which could not be set or sung: but which still indicates the peculiar bent of its writer's genius:—

AUTUMN.

A DIRGE OF SUMMER.

Ah me! so soon the Summer dies
Above the gathered sheaves!
The gold that tinsel'd Summer skies
Now tinges Autumn leaves.

Night sooner draws her starry veil
Across the swooning Day;
The Robin's song grows clear and strong—
The Swallow is away!

The Summer air no longer sighs
Like lover's whispered vows,
But ruder breezes now arise
To shake the rustling boughs.

The leaves fall ever more and more
In Autumn's sullen wrath;
And what was Summer-shade before
Will be a Winter-path.

Ah me! so soon the Summer dies!
So short her happiest hours!—
All pale and motionless she lies
Among her fading flowers!

"She's dead!"—Speak softly! Not aloud
Let those sad words be said:
Till winter weaves her snowy shroud
We cannot think her dead!

As coming after the wearying collections of rhymes without reason by persons deservedly little known, and the astounding familiarities by others which circulate among those who have taste, station and some influence over renown—which it is the lot of reviewers to turn over—such verses as the above become doubly welcome.—There is hope, we repeat, when the children of poets, accepted and beloved, who inherit "the sweet gift of song," show signs of their right to continue the old familiar name without, as a necessity, continuing its traditions.—Viewed from this point, the real favour which Miss Procter has won is cheering to those who desire "more cakes and ale." Viewed from this point, it is pleasant to read, and it will be more so to remember, the lyrics of Thomas Hood the Younger, should he work out the vein indicated by the specimens to which we have called attention.

The Letters and Works of Lady Mary Wortley Montagu. By Lord Wharncliffe. Third Edition, with Additions. Edited by W. Moy Thomas. Vol. I.

[Second Notice.]

WE come now to the estrangement from, and subsequent quarrel with, Pope. There is no evidence, as we have stated, that Pope had more than a very general acquaintance with the Wortleys before they went abroad; and soon after their return, and after they had taken a house at Twickenham, the estrangement began. The last known letter from Pope is dated September, 1721; and in a letter to her sister, written about that time, Lady Mary says, "I see sometimes Mr. Congreve, and very seldom Mr. Pope." She had not, indeed, seen his much-talked-about Grotto, though residing in the same village. On this subject, Mr. Thomas observes:

"It is not difficult to conceive what were the causes which led to this position of affairs. When Lady Mary first knew Pope, he was indifferent about politics, and suspected of Whig tendencies, only, perhaps, because he wrote in conjunction with Steele and Addison, and associated with them; but, in the interval of her absence, he had become an avowed Tory, intimately allied with extreme Tories—Swift, Arbuthnot, Oxford, Atterbury, Bathurst. He had openly quarrelled with and libelled their old and dear friend Addison, and separated himself from Steele and other Whigs; he had become a hater of Whigs in the abstract, although he held on with his neighbour, young Craggs, and others. Lady Mary and her husband were always Whigs, but now they were Whigs of influence. Their daily associates were Whigs, their intimates were Whigs. They had become, as most political people do, less tolerant than in their literary days of political differences; and Pope must have felt ill at ease when he visited his neighbour—perhaps not always welcome to the

host, looked on with positive dislike by many, with suspicion by all."

This is true: but is it the whole truth? We, as common men, dealing with the realities of common life, suspect that there was as much of bathos as of sentiment in the true story of their alienation. It is impossible to conceive a stronger contrast than between the dashing, brilliant woman of fashion and Pope's mother, the venerable lady of eighty, with his good old nurse, Mary Beach. We can imagine them in their little, quiet, sunny home by the river-side—a picture not indeed for the Court painter, but for that great though homely artist, Isaac Walton. When Mr. Wortley first resided at Twickenham it was in a furnished house, and that means a house wanting in everything. The Wortleys, too, were themselves just then wanting money; he was not the rich man he afterwards became. Both husband and wife had been dabbling in South-Sea stock, the wife unknown to her husband; and she was, we know, about that time, anxiously seeking even to sell her diamonds. Circumstances make it probable that Lady Mary began by borrowing of her established neighbour. Imagine the consequence on the old lady and her old household—imagine, too, Pope's excitement, who would not have had his mother troubled and worried for "a wilderness" of Wortleys or "Wortley's eyes." It may be but another illustration of "the art of sinking"—it may be that such illustrations are beneath "the dignity of history" or biography, but we think it right to notice that Miss Hawkins ('Anecdotes,' p. 75) tells us, that her father, Sir John, long a resident at Twickenham, had heard that "the celebrated quarrel," or *coolness*, between her Ladyship and Pope "originated in the return of a borrowed pair of sheets unwashed." This may be a specimen of the true bathos; but as a fact it is confirmed by Worsdale, the painter, the pupil of Kneller, and who resided with him on the spot. He said "that the first cause of quarrel between her and Pope was her borrowing a pair of sheets from the poet, which, after keeping them a fortnight, were returned to him unwashed" ('Life of Malone,' p. 150). These were small matters in the eye of my Lady, or my Lady's maid; not so to the feelings of Mrs. Pope. We are old enough to remember when women of her class would talk as lovingly about their "fine holland" as ladies of quality about their Brussels and Mechlin, or connoisseurs of a fine picture; and no doubt Mrs. Pope's holland was of the finest,—for her dead husband, be it remembered, as she boastfully said, "dealt in hollands wholesale." These sheets were with her not only choice but full of memories, and it was painful indeed to see them, treasured as they had been, "fresh and smelling sweet of lavender," come back to her like rags of abomination. If there be nothing in all this, it is curious that the very last letter from Pope to Lady Mary, dated Cirencester, Sept. 15, 1721, is a strange, unintelligible excuse for not lending a harpsichord, as he had promised to do:—
"I write this purely to confess myself ingenuously what I am, a beast, * * for what I said and did about the harpsichord; * * I deserve no better pillow than a mossy bank, for that head which could be guilty of so much thoughtlessness as to promise what was not in my power, without considering first whether it was or not. But the truth is, I imagined you would take it merely as an excuse had I told you I had the instrument under such conditions; and I likewise simply thought I could obtain leave to lend it; which failing on the trial, I suffer now, I find, in your opinion of my veracity."
—and he continues with some vague offers of a "gallery" in his house for her concerts, "unless my mother knows of some conditions

against it." Concerts were just then the rage at Twickenham, where Bononcini and Senesino and Anastasia Robinson chanced to be residing.

We accept Mr. Thomas's explanation as to the probable causes of estrangement, and merely superadd these facts in further illustration. They could not have been known to Lady Mary, and could not have been alluded to by Pope. This agrees with what Lady Mary told Spence, "I got a common friend to ask Mr. Pope why he had left off visiting me? He answered negligently that he went as often as he used to do." So said Pope in his famous letter to Lord Hervey: "neither had I the least misunderstanding with that lady till after I was the author of my own misfortune in discontinuing her acquaintance."

Had Pope and Lady Mary lived at a distance—the one in London, the other in Twickenham—their acquaintance might have quietly and silently died out, as a hundred more congenial friendships die out in the everyday progress of life; but living in the same village, the estrangement required explanation, and explanation, with its exaggerations and misrepresentations, was a sure ground of quarrel. Mr. Thomas has a very happy conjecture as to one cause of the direct quarrel. Lady Mary's "Turkish Letters" were, it now appears, not letters at all, but a volume of travels in the form of letters, compiled from journals, diaries, and letters, after her return home:—

"The preface of Mary Astell, affixed to the [MS.] copy of the letters written during the embassy, bears date December 18, 1724; the second preface, May 31, 1725; and the last letter in that compilation is addressed to Pope, and contains, besides more prosaic banter, her clever parody upon his well-known epitaph on the Lovers struck by Lightning. * * It will not escape the reader's observation that its contents [of the letter], both in verse and prose, are more ingenious and elaborate than they were likely to have been if really written in an inn at Dover, after a sea passage in November, and in answer to a letter 'this minute received.' * * But if it would have been offensive to write it at the moment, to fabricate it afterwards, and to insert it in the copy of the collection which Lady Louisa Stuart informs us was circulated among her friends, was an offence still more unpardonable. The piquancy of the poem could not have failed to attract attention, or the whole matter to come quickly to the ears of Pope. His letter containing the story of the Lovers struck by Lightning, with his epitaph upon them, was a composition which he appears to have regarded with a peculiar pride, for he addressed copies of it only slightly varied to several of his friends. He was, therefore, little likely to relish the ridicule cast upon his somewhat exaggerated sentiment, or the amusement which the friends of Lady Mary derived from the spectacle of his supposed humiliation. Pope revelled in the vulgar attacks made upon him by small critics and poor poets, and dexterously turned them to the advantage of his own renown. But to be beaten by a woman with his own weapons, and with no more expenditure of labour or pains than might be bestowed in a chance minute snatched during a journey at an inn; to be represented as laughed out of countenance, and out of all his fine sentimentalism and artificial moralisings, in the presence of an audience who enjoyed his discomfiture, was an offence which Pope's sensitive and spiteful nature could not easily forgive. It was with Lady Mary too common a practice to exercise her wit at the expense of friends, and to be afterwards surprised at their resentment, for us to wonder at the simplicity with which, if these suppositions be correct, she induced persons to inquire what was the cause of his ill-will. Pope would naturally avoid the confession that her satire had wounded him; but the offence appears to reveal itself in his allusions to her as 'that dangerous thing, a female wit,' as one who had 'too much wit for him; and particularly in his note to the Dunciad, declaring that the offensive passage which

had been supposed to refer to Lady Mary, was intended to apply to all 'bragging travellers.'"

The quarrel soon after broke out; Swift arrived on a visit to Pope in the spring of 1726. Swift hated Lady Mary—Lady Mary, we are told, "abhorred the very name of Dean Swift." Swift, so far as we know, opened the attack with the Capon's Tale, which however contains in itself some obscure allusions to "lampoons," previously circulated by the lady. From that moment there was no peace, and the genius of Pope and the popularity of his satires must have made life itself hateful to her. This might explain why she went abroad; but we have other, and we think sufficient, reasons.

It would not be very extraordinary if incompatibility of temper alone were urged as the apology for a man and his wife living separate; but the separation of Mr. Wortley and Lady Mary, temporary probably in intention, was full of malicious suggestions to the young and brilliant Horace Walpole, who hated them both, because the husband was the open opponent of his father, a fact never forgiven by Horace, and the wife spoke slightly at least of his mother. We doubt whether at any moment of his life, Mr. Wortley was a loving and affectionate husband. So far as we can fathom his character, he appears to have been a man of shrewd good sense, upright and honourable, but of a mean and penurious nature, which after his father's death, and when the possible million of which he died possessed loomed in the distance, became an all-absorbing passion. In the eyes of the "wits," Lady Mary was remarkably mean; in the eyes of her husband she was extravagant. He was constantly absent, looking after his estates in Yorkshire and Durham, and above all, his great coal-fields, while she was left in London. For many years she had suffered from ill health; and about 1737, or 1738, she became painfully disfigured by an eruption which shut her out from all but very friendly society, which continued through life, and sent her to the grave with a cancer. We are convinced that there was a taint of disease in the blood of the Pierreponts. Her sister Gower died young; her sister Mar was for years a lunatic; her son, it is charitable to believe, was never in his senses; and Lady Mary may have been saved by that terrible outbreak from like affliction—if indeed she did altogether escape, of which we have some doubts. But however blessed it may have been in its consequences, it was not the less terrible to bear. Long after, she wrote to her daughter, "It is eleven years since I saw my figure [French for face] in the glass, and the last reflection I saw there was so disagreeable that I resolved to spare myself such mortifications for the future." The young Horace, who met her at Florence in 1740, could see in her suffering only a subject for jest and caricature, and an evidence of his own foregone conclusions:—

"Her face swelled violently on one side, * * partly covered with a plaster, and partly with white paint, which for cheapness she has bought so coarse that you would not use it to wash a chimney."

What if this were true? It was but following a foolish fashion. Many beautiful women—his own especial beauty, Lady Coventry, among them—were believed to have seriously injured their health, if not shortened their lives, by the use of white paint. But the suffering Lady Mary, as Walpole's satire would lead us to believe, was but too indifferent to personal appearances; and a little better knowledge, and a little more humanity, might have suggested to him that what he took for white paint was probably that white powder which then, as now, physicians recommend in such

cases as an absorbent. This disease was so terrible that when at Venice she was glad to avail herself of a fashion of the place, and to receive company in a mask.

It was in this state of suffering that the poor lady thought, as hundreds had done before, and thousands since, that a residence for a time in a warmer and more genial climate, might restore her health; and when she had no home duties to detain her, when her son was wandering abroad, and her daughter happily married, what more natural than that she should be anxious to try the influence of "the sweet South"? Her grand-daughter, Lady Louisa Stuart, in her delightful 'Anecdotes,' says:—

"There is proof that Lady Mary's departure from England was not by any means hasty or sudden; for in a letter to Lady Pomfret, dated the 2nd of May, 1739, she announces her design of going abroad that summer; and she did not begin her journey till the end of July, three months afterwards. Other letters are extant affording equal proof that Mr. Wortley and she parted upon the most friendly terms, and indeed as no couple could have done who had had any recent quarrel or cause of quarrel. She wrote to him from Dartford, her first stage; again a few lines from Dover, and again the moment she arrived at Calais. Could this have passed, or would the petty details about servants, carriages, prices, &c., have been entered into between persons in a state of mutual displeasure? Not to mention that his preserving, docketing, and indorsing with his own hand even these slight notes as well as all her subsequent letters, shows that he received nothing which came from her with indifference."

We learn from Mr. Thomas that down to a very late period there are expressions in the letters of Mr. Wortley wholly inconsistent with the idea of separation. There is, indeed, evidence leading to the belief that he originally intended to accompany her; but probably the "one million three hundred thousand," which we are told he died possessed of, suggested to Mr. Wortley that he had better remain and look after it. Lady Mary, therefore, was under the necessity of starting alone. After a run through Italy, she settled down at Avignon. She left Avignon for very obvious reasons, as Mr. Thomas has shown, for the North of Italy, where she was taken dangerously ill. Of course, Horace Walpole and his friends and allies saw in this a profound mystery; and in August, 1751, he thus wrote inquiringly and suggestively to Sir Horace Mann, the English Minister at Florence:—

"Pray tell me if you know anything of Lady Mary Wortley: we have an obscure history here of her being in durance in the Brescian or the Bergamesco: that a young fellow, whom she set out with keeping, has taken it into his head to keep her close prisoner, not permitting her to write or receive any letters but what he sees."

This of a woman suffering from an incurable disease, and sixty-one years old! Lord Wharncliffe endeavoured to explain this "obscure history"; but Mr. Thomas makes the facts as plain and simple as every honest man and woman must have felt that they might be made:—

"It appears, by a letter from General Graham, that the Italian count was the Count Palazzo, and the reader will find in the letters from Lady Mary to her husband, dated Brescia, Aug. 23, N.S. [1746], and Nov. 24, N.S. [1746], a full account, from Lady Mary herself, of the origin of her acquaintance with the count and his mother. The count was of an ancient family who had their seat, as I find from the Italian books of genealogy, near Brescia. He visited Lady Mary at Avignon, with a letter of introduction from her friend the Countess of Wackerbarth. Lady Mary had then been long wanting an opportunity to leave Avignon for Northern Italy, which having become, after the

unsuccessful rebellion of 1745, more than ever a place of refuge for English Jacobites, was for her, whom they suspected to be a spy, an inconvenient residence. The war then carried on between the Spaniards and the Germans in Italy, made the journey extremely dangerous, and the count, as she informs Mr. Wortley, offered her the escort of himself and his attendants to Brescia. At Brescia, she was received by the count's mother, who invited her to her house till she could find a lodging to her liking. Here Lady Mary fell ill of a dangerous fever, which confined her to her bed two months, and left her in a state of great weakness. 'The Countess Palazzo,' she writes, on the 24th of November, 'has taken as much care of me as if I had been her sister, and omitted no expense or trouble to serve me. I am still with her, and, indeed, in no condition of moving at present.' On the 18th of January she writes again, in an unpublished letter, that she is 'still very weak.' The 'detention' referred to must have been of short duration, for in another letter, dated 17th March, N.S., 1746-7, she informs her husband that her health is much mended, and that she is 'at present in a little house' she has 'taken some miles from Brescia for the sake of the air.' What had been the grounds of difference between her and the count and his mother in the mean time, does not appear. It is possible that they may have considered that her illness—her 'terrible fit of sickness,' as Lady Mary, in one of her letters, calls it—made it necessary to impose upon her some temporary restraint."

Lady Mary's first feeling was to resent this restraint. She actually had a Case drawn up as if she at one time contemplated legal proceedings, and this paper described her as having been detained against her will in a country house inhabited by the Count and his mother. She had no objection, therefore, to the facts being known; and this statement was preserved to her death, and was amongst the papers which descended to her daughter. It is probable that she thought better of the conduct of the Count and his mother, as she herself became better in health. We have a suspicion that the detention may have been necessary at that time—that in this "terrible fit of sickness," as she calls it, her mind may have been affected. There is a very enigmatical paragraph in a letter to her sister of a much earlier date (1725) which hints at some such possible future:—

"I have such a complication of things both in my head and heart that I do not very well know what I do, and if I can't settle my brains, your next news of me will be, that I am locked up by my relations: in the mean time I lock myself up; and keep my distraction as private as possible."

Having thus disposed of the foreign residence and its "obscure histories," what are the facts that remain? We must refer to Mr. Thomas for the result of his inquiries:—

"Throughout the correspondence, maintained to the end of Mr. Wortley's long life with a regularity that is remarkable, expressions of respect and affection are frequent on both sides. * * Whatever may have been the cause of their separation, there is abundant evidence in the correspondence that it was one which she might have openly avowed without shame. Besides repeated censures upon the ill conduct of others, which it would be impossible to imagine could be written to a husband by a woman whose own wrong-doing had condemned her, as has been insinuated, to a life-long banishment, there are frequently direct references to her own propriety of conduct and faithful discharge of her duties as a mother and a wife. In one letter to Mr. Wortley she writes, with reference to Lady Bute, 'I may say with truth that, as even from her infancy I have made her a companion and witness of my actions, she owes me not only the regard due to a parent, but the esteem that ought to be paid to a blameless conduct.' That their separation was never regarded by Lady Mary as necessarily final, is equally evident. On one occasion, among the later letters, she writes to her husband:—'Having had no opportunity of writing by a private hand, I have delayed some time

answering your last letter, which touched me more than I am either able or willing to express. I hope your apprehensions of blindness are not confirmed by any fresh symptoms of that terrible misfortune. If I could be of any service to you, on that or any other occasion, I shall think my last remains of life well employed.' Again, to her daughter, about the same time:—'My life is so near a conclusion, that where or how I pass it, if innocently, is almost become indifferent to me. I have outlived the greatest part of my acquaintance, and, to say the truth, a return to crowd and bustle after my long retirement would be disagreeable to me. Yet, if I could be of use, either to your father or your family, I would venture shortening the insignificant days of your affectionate mother.' * * Lady Mary was in Venice in 1761, when the news reached her of her husband's death, and she writes upon the subject in terms of sorrow too deep to have been feigned. She was now upwards of seventy years of age, and was in ill health; but her daughter pressed her, for reasons connected with the disposition of Mr. Wortley's estate, to return. 'I think it my duty,' she writes, 'to risk my life if I can contribute to the due execution of your honoured father's last will and testament.'"

In compliance with the wish of her daughter, she started for England in the severe winter of 1761-2, arrived in January, 1762, and died here in the following August, as she had foretold.

The reader will best understand the merit of Mr. Thomas's Memoir from the defence which it has suggested of that much calumniated woman who is the subject of it. The volume, however, has other merits. It has been carefully edited, with more labour, we suspect, than will be appreciated or apparent, except to the critical.

We long since expressed doubts as to the authenticity of the "Turkish Letters." We had proof that in some instances the addresses, the names, the dates, the references were not to be reconciled with known facts. The history of the publication has ever been a mystery, and given rise to much discussion. Three volumes appeared in 1763, and a fourth volume in 1767. Respecting this last volume, though he has very properly inserted the letters in his collection, Mr. Thomas acknowledges that he, too, has doubts:—

"It is not improbable that the great success of the three volumes of Lady Mary's letters induced him [Cleland] to fabricate additional letters. No manuscript authority for the letters in his fourth volume has ever been produced; and with the exception of a letter and poem, which had found their way into print many years before, and an essay which had also probably been somewhere already printed, there is the strongest reason to suspect that the whole volume was a forgery. The disrespectful manner in which Lady Mary is made to allude to Addison in one of the pretended letters, is altogether inconsistent with the reverence with which she always regarded him; and the allusion to Pope's residence at Twickenham could not have been made at the period when the letter purports to have been written, September 1, 1717, as Pope did not remove thither till at least twelve months later. Nor can this anachronism be explained by supposing an error in copying the figures; because the allusions to public events, in the same letter, clearly relate to a period about the date affixed."

Other proofs might easily be adduced, but, with us, this Twickenham blunder has ever been conclusive. How, then, as to the authenticity of the whole of the "Turkish Letters"? for in Dallaway's edition, published with the sanction of the family, we were informed, that no letter, essay, or poem would be found, "the original manuscript of which is not at this time extant, in the possession of her grandson." Yet therein appears a letter from Pope himself, dated "Twick'nam, Aug. 18, 1716"; and this very exact date re-appears in both Lord Wharnclyffe's editions. What was of force against the one volume appeared to us equally so as against

the whole collection. Dallaway we might have suspected; he was an accomplished man of letters, but indifferent about that minute accuracy which is essential to a good editor. But Lord Wharnclyffe had, apparently, found him out; protested against his omissions, combinations and adaptations, and gave us the further assurance that, in his edition, "these defects are remedied." Yet it now appears that the only date to the above letter is "Aug. 18," the year and place being a conjecture of Dallaway's, published by both Dallaway and Lord Wharnclyffe without a note of warning. After a like fashion, other dates were inserted conjecturally, names were reduced to initials, and for initials names were inserted. Thus, some of the "Turkish Letters" were addressed by Dallaway to Miss Skeritt, first the mistress, and then the second wife of Sir Robert Walpole; whereas it may be shown by a letter of Lady Mar's that, so late as 1721, Miss Skeritt was not even known to Lady Mary. Can any one wonder that, with such misleading lights, the more careful and critical the reader, the more he was sure to be perplexed with doubts?

We could go on with our illustrations through a dozen more columns; but may reserve what further we have to say till the second volume is published.

Ancient Law: its Connection with the Early History of Society, and its Relation to Modern Ideas. By Henry Sumner Maine. (Murray.)

THE "revival" which took place a few years ago in the Inns of Court had this beneficial effect, if it had no other; namely, that it induced some few members of the Bar to continue the study of Law as a science to a time of life beyond that at which it had previously been discontinued, which was exactly the age at which it would have begun to be prosecuted with the greatest advantage. The dry bones of lectures (two or three in number) through which the middle-aged and elderly "juniors" of the present day very properly slumbered, then received in the hands of other lecturers a certain amount of animation. The lecturers were chosen with less jobbing than might have been expected, even allowing its full weight to the fact, that the appointments were of a civil and not of an ecclesiastical character. The consequence, as we have said, was that able men were induced to study the Law scientifically, after they had attained that amount of experience and judgment which enables men to study such a subject with substantial profit.

The direct advantage gained from lectures no doubt accrues to the lecturer. The preparation for his task, if it be conscientiously performed, impresses the matter of his address upon the lecturer's mind, in a manner that no mere course of reading without any definite object could possibly do. It is well then that gentlemen who have become thus charged with matter, should give that matter a wider and more useful circulation than is obtained by reading it to a few students who are perhaps sleepy, or may be thinking of the rowing-match or the parade which is to follow, or may possibly be fully engaged in sketching the learned Professor himself. We must not be understood as stating that this book is the substance of any one course of lectures; we only assert our belief that if Prof. Maine had not been appointed a Lecturer he would have been tempted to forsake his scientific study of Law by the pressure of professional practice, unless, indeed, he had remained Regius Professor of the Civil Law at Cambridge, in which case we suppose he would have grown like other University Professors.

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In either case the present work would, in all probability, never have appeared.

Those who are aware how very superficial the knowledge of some who pass for sound lawyers really is, will know the importance of any movement which encourages the production of books of the class to which the present belongs.

The chief object of this book is, according to the author's own statement, "to indicate some of the earliest ideas of mankind, as they are reflected in Ancient Law, and to point out the relation of those ideas to modern thought." The author speaks of the authorities upon which he principally depends for his knowledge of the earliest societies, and of the false principles upon which inquiries like the present have hitherto been prosecuted, in the following passage:—

"Not a few documentary records exist which profess to give us information concerning the early phenomena of law; but, until philology has effected a complete analysis of the Sanskrit literature, our best sources of knowledge are undoubtedly the Greek Homeric poems, considered of course not as a history of actual occurrences, but as a description, not wholly idealized, of a state of society known to the writer. However the fancy of the poet may have exaggerated certain features of the heroic age, the prowess of warriors and the potency of gods, there is no reason to believe that it has tampered with moral or metaphysical conceptions which were not yet the subjects of conscious observation; and in this respect the Homeric literature is far more trustworthy than those relatively later documents which pretend to give an account of times similarly early, but which were compiled under philosophical or theological influences. If by any means we can determine the early forms of juristic conceptions, they will be invaluable to us. These rudimentary ideas are to the jurist what the primary crusts of the earth are to the geologist. They contain, potentially, all the forms in which law has subsequently exhibited itself. The haste or the prejudice which has generally refused them all but the most superficial examination, must bear the blame of the unsatisfactory condition in which we find the science of jurisprudence. The inquiries of the jurist are in truth prosecuted much as inquiry in physics and physiology was prosecuted before observation had taken the place of assumption. Theories, plausible and comprehensive, but absolutely unverified, such as the Law of Nature or the Social Compact, enjoy a universal preference over sober research into the primitive history of society and law; and they obscure the truth not only by diverting attention from the only quarter in which it can be found, but by that most real and most important influence which, when once entertained and believed in, they are enabled to exercise on the later stages of jurisprudence."

Mr. Maine follows solely the historic mode of investigation; and these pages bear ample witness that he possesses, in a remarkable degree, the learning which is essential to this inquiry. It would be quite useless, indeed, unfair to the author, to attempt to give here a general notion of all the conclusions at which he arrives. We may, however, shortly state that, in the author's opinion, men are first to be found in insulated groups, held together by obedience to the parents. Law is the parent's word, and society is not, as at present, a collection of individuals, but an aggregation of families; in fact, he states that the *unit* of an ancient society was a family, as of a modern society it is an individual. The ancient law of persons is, therefore, found adjusted to a system of small independent corporations. With respect to the early history of the law of property, Mr. Maine considers that the popular notion which refers proprietary right to occupancy, entirely reverses the truth. The notion that the assumption of possession of that which is not the property of another, confers a title on the occupier, so far from being an

early notion, is the growth of a refined jurisprudence and of a settled condition of the laws; for it proceeds on the presumption that everything ought to have an owner,—that all things belong to somebody, and, therefore, that if no one can prove a better right than the occupant, the property belongs to him.

Without attempting further to explain the author's views in general, we will lay before the reader a passage in which he speaks of slavery:—

"Much industry and some learning have been bestowed in the United States of America on the question whether the Slave was in the early stages of society a recognised member of the Family. There is a sense in which an affirmative answer must certainly be given. It is clear, from the testimony both of ancient law and of many primeval histories, that the Slave might under certain conditions be the Heir, or Universal Successor, of the Master, and this significant faculty, as I shall explain in the Chapter on Succession, implies that the government and representation of the Family might, in a particular state of circumstances, devolve on the bondmen. It seems, however, to be assumed in the American arguments on the subject that, if we allow Slavery to have been a primitive Family institution, the acknowledgment is pregnant with an admission of the moral defensibility of Negro servitude at the present moment. What then is meant by saying that the Slave was originally included in the Family? Not that his situation may not have been the fruit of the coarsest motives which can actuate man. The simple wish to use the bodily powers of another person as a means of ministering to one's own ease or pleasure is doubtless the foundation of Slavery, and as old as human nature. When we speak of the Slave as anciently included in the Family, we intend to assert nothing as to the motives of those who brought him into it or kept him there; we merely imply that the tie which bound him to his master was regarded as one of the same general character with that which united every other member of the group to its chieftain. This consequence is, in fact, carried in the general assertion already made that the primitive ideas of mankind were unequal to comprehending any basis of the connection *inter se* of individuals, apart from the relations of family. The Family consisted primarily of those who belonged to it by consanguinity and next of those who had been engrafted on it by adoption; but there was still a third class of persons who were only joined to it by common subjection to its head, and these were the Slaves. The born and the adopted subjects of the chief were raised above the Slave by the certainty that in the ordinary course of events they would be relieved from bondage and entitled to exercise powers of their own; but that the inferiority of the Slave was not such as to place him outside the pale of the Family, or such as to degrade him to the footing of inanimate property, is clearly proved, I think, by the many traces which remain of his ancient capacity for inheritance in the last resort. It would, of course, be unsafe in the highest degree to hazard conjectures how far the lot of the Slave was mitigated, in the beginnings of society, by having a definite place reserved to him in the empire of the Father. It is, perhaps, more probable that the son was practically assimilated to the Slave, than that the Slave shared any of the tenderness which in latter times was shown to the son. But it may be asserted with some confidence of advanced and matured codes that, wherever servitude is sanctioned, the Slave has uniformly greater advantages under systems which preserve some memento of his earlier condition than under those which have adopted some other theory of his civil degradation. The point of view from which jurisprudence regards the Slave is always of great importance to him. The Roman law was arrested in its growing tendency to look upon him more and more as an article of property by the theory of the Law of Nature; and hence it is that, wherever servitude is sanctioned by institutions which have been deeply affected by Roman jurisprudence, the servile condition is never intolerably

wretched. There is a great deal of evidence that in those American States which have taken the highly Romanised code of Louisiana as the basis of their jurisprudence, the lot and prospects of the negro population are better in many material respects than under institutions founded on the English Common Law, which, as recently interpreted, has no true place for the Slave, and can only therefore regard him as a chattel."

We need hardly add, that this is a work of very great ability. All legal and historical students *must* read it, and they must do so with care and attention. We are bound to add, that many parts of this book are very hard reading; although we scarcely know to what we should ascribe the fact. The author's thoughts are certainly unclouded, and his illustrations sufficiently happy. But there is in his style something of a scholastic formality, and, occasionally, the language is not so clear as it might be. These defects are, however, small matters when weighed against the good qualities of a very excellent work.

The Art of Illuminating as practised in Europe from the Earliest Times. Illustrated by Borders, Initial Letters and Alphabets; Selected and Chromolithographed by W. R. Tymms; with an Essay and Instructions by M. D. Wyatt, Architect. (Day & Son.)

Mr. Digby Wyatt has written a popular treatise on the Art of Illuminating, in which he honestly admits himself to have compiled a sketch of its history from the best sources, borrowing his definitions and descriptions from all quarters,—for we observe in the earlier pages that what D'Agincourt does not supply is confessedly taken from De Sacy, Noel Humphreys, Sir F. Madden, and other authorities. Presumably this is part of the plan of the author; but, considering his fame and position, the interest of the subject and the beauty of the illustrations, we should have preferred a new work from such accomplished hands. For mere brevity of labour, doubtless such a selection is best. In a book treating of early illuminating art, some illustrations of primary systems of Palaography would have been desirable, nevertheless Mr. Tymms produces no examples of an earlier date than the sixteenth century. The text promises the earliest specimens from which the art of really decorative illumination can be studied, yet we learn that the Vatican square Virgil (third century) contains miniatures and majuscule Roman capitals. The Milan Homer and Vienna Roman Calendar are similar.

We submit that the illustrations should have gone back to the Vatican Virgil itself. It is not every one who has D'Agincourt at his elbow. One or two other omissions may be noticed: thus, Mr. Tymms supplies no specimens of the broad borders with diagonal bars running from side to side, characteristic of the style of the fifteenth century, and remarkably so of its English phase. None are given of the codices *purpureo-argentei* of an earlier period than the eighth century; whereas some grand specimens of ancient calligraphy should at least be here from the *Codex Argenteus* of Ulphilas, or the Vienna Genesis. Deep-burning purple, overlaid with gold and silver letters in grand forms such as these contain, are surely not wisely left out, nor is their place supplied by the specimens taken from a Lectionary in the Imperial Library, at Paris, of so late a date as the eighth century. Again, better examples might have been found than those illustrating the introduction of free strokes and flourishes of the pen in the thirteenth century—(see the second plate referring to that period). We should have been content with one instead of two examples from MS. eleventh

century, Nos. 2, 3, and would prefer a second from the *Evangeliaire* of Mont Majour given (eleventh century, No. 4), which displays an Oriental influence that would have been interesting to trace through a wider field than is afforded by one specimen.

In all other respects the examples have been chosen with care and judgment. The second plate of sixth century-work (from Bodleian, No. 93) curiously shows the influence, not only of Oriental feeling, but of the classicism and architectonic decoration so prevalent at that time, the effect of which may be traced, however faintly, even as late as the ninth century (see example No. 3),—a beautiful set of borders from the Gospels of Lothaire and Bible of Charles le Chauve. Mr. Tymms has done well to furnish no less than nine plates from this interesting period of transition. His plate, —tenth century, No. 4,—from the Gospels of Canute, marks the first introduction of a realism of feeling which was ultimately to change the whole art from a decorative to a pictorial system, to be traced in many a manuscript, —though not without breaks from time to time, owing to partial reversion to classicism, which was always an affectation and a snare to weak-minded designers. We cannot particularize the series throughout, but must be content with calling attention to No. 3, thirteenth century, taken from the Sloane *Image du Monde*, one of the most characteristic examples of the style; No. 4, thirteenth century, a sparkling and beautiful plate; the splendid fourteenth century, Nos. 14 and 15; the beautiful series of initials on, fifteenth century, No. 8 plate, and sixteenth century, Nos. 1 and 2.

Returning to Mr. Digby Wyatt and his introductory essay. In the first case we reprobate the heavy red borders in which his pages are inclosed; variety is their sole recommendation, for in perusing the volume readers will appreciate the relief afforded to the eye by this constant change. They are brought far too close upon the lettering to be agreeable, even if they were well designed, which is seldom the case. After quitting his text-books, the author launches out for himself, and is more at ease. Take this respecting early styles:—

"I have dwelt thus in detail upon these Greek pictorial and decorative features, because there can be no doubt that the exportation of books so adorned, by the early missionaries, who carried Christianity and a degree of civilization to the northern and western countries, supplied the original types from which, however barbaric the imitations, the first attempts were made to rival, in the extreme West, the arts and spiritual graces of the East. On this plea, I hope I may be pardoned for dwelling yet further upon some of the leading distinctions between the Byzantine and Latin (that is, between the Eastern and Western) modes of working out religious conceptions, which were that, in the Western or Latin mode, Symbolism was universal, the art of the catacombs was followed distinctly, though frequently remotely, developing itself in mythical and sentimental forms, and systems of parallelism between type and prototype. In the Greek Church the exposition of faith, through Art, took a more tangible form. Symbolism was avoided on all possible occasions, and the direct representation of sacred themes led to a partial transfer, to the representation of the adoration due to the thing represented. Iconoclasm was the reaction of this abuse. In the advanced periods of Greek Art, this realistic tendency led to a painful view of the nature of religion, more particularly in connexion with the martyrdom of saints, and the physical sufferings of our Saviour and his followers, which are frequently represented in the most positive and often repellent forms."

Here is a description of the famous 'Book of Kells,' crown of Celtic Art as that is:—

"In delicacy of handling, and minute but faultless execution, the whole range of paleography offers nothing comparable to these early Irish manuscripts and those produced in the same style in England. When in Dublin, some years ago, I had an opportunity of studying very carefully the most marvellous of all—'The Book of Kells'; some of the ornaments of which I attempted to copy, but broke down in despair. Of this very book, Mr. Westwood examined the pages, as I did, for hours together, without ever detecting a false line, or an irregular interlacement. In one space, of about a quarter of an inch superficial, he counted, with a magnifying glass, no less than one hundred and fifty-eight interlacings, of a slender ribbon-pattern, formed of white lines, edged with black ones, upon a black ground. No wonder that tradition should allege that these unerring lines should have been traced by angels. However 'angelic' the ornaments may be, but little can be said for the figure subjects occasionally introduced. In some manuscripts, such as the 'Book of Kells,' in pose and motive, it is generally obvious that some ancient model has been held in view; but nothing can be more barbaric than the imitation; while in the other specimens, such as the so-called autograph Gospels of St. Columba, or Columbkil, who died, A.D. 594, two years before the advent of St. Augustine,—the Book of St. Chads, or Gospels of MacRegol,—no such evidence of imitation is to be met with, and the figures are altogether abortive."

An interesting account of the progress of illumination succeeds this, in which, from many sources, is compiled various particulars of the styles in use at various periods and customs of the various *scriptoria* or writing-rooms.

Copyists sometimes worked alone and at home, otherwise, when copying some valuable work, at the houses of their employers, with whom they for the time boarded and lodged. In most monasteries a room was set apart for these labours. This prayer was in use therein: "Vouchsafe, O Lord, to bless this scriptorium of thy servants, and all that dwell therein; that whatsoever sacred writing should be here read or written by them, they may receive with understanding and bring the same to good effect, through our Lord," &c.

On page 37, we find it stated, on the authority of the fabric rolls of York Minster, that Sir John Forber made a contract with Robert Brekeling, scribe, to write "one Psalter with the Kalender" for five shillings and sixpence; and in the same Psalter, a Placebo and a Dirige with a Hymnal and Collectory, for four shillings and threepence.

"And the said Robert will illuminate ('luminabit') all the Psalms with great gilded letters, laid in with colours; and all the large letters of the Hymnal and Collectory will he illuminate with gold and vermillion, except the great letters of double feasts, which shall be as the large gilt letters are in the Psalter. And all the letters at the commencement of the verses shall be illuminated with good azure and vermillion; and all the letters at the beginning of the *Nocturns* shall be with great uncial (unciales) letters, containing V. lines, but the *Beatus Vir* and the *Dixit Dominus* shall contain VI. or VII. lines; and for the aforesaid illumination and for colours he (John) will give 5s. 6d., and for gold he will give 18s., and 2s. for a cloak and fur trimming. Item in one wardrobe—one coverlet, one sheet, and one pillow."

Although Mr. D. Wyatt does not state as much, this must have been a hard bargain, only referring to the very commonest order of manuscripts. The recommendation on page 39,—that students of the nineteenth century should study the works of the sixteenth, shown in "the unsurpassed" Hours of Ann of Brittany,—surprises us; in fact, this is not to recommend the art of illumination, but simply to laud miniature painting, seeing that, before that period, illumination had ceased to maintain its peculiar characters of a decorative art, and had become pictorial embellishment,—a very different thing. We sus-

pect a misprint in the statement (page 39) that the use of raised and highly burnished gold reached its highest pitch of perfection in the first half of the fifteenth century,—the fact being that this characteristic was the distinguishing mark of the thirteenth century; diapers were introduced in the fourteenth, when the gold became scarce. In the fifteenth century raised burnished gold was absolutely unpractised.

The second section of this book contains some excellent suggestions upon what the art of illuminating should be in the present day. "An elegant and useful application of it would be to enrich ceilings, walls, cornices, string-courses, pannels, labels, round doors and windows, friezes, bands, chimney-pieces and stained and painted furniture in churches, school-rooms, dwellings and public buildings of all kinds, with beautiful and appropriate inscriptions, of graceful forms and harmonious colouring." The author recommends—and we most heartily agree with him—the use of perfectly legible alphabets, and avoiding the modern absurdity of employing texts that not one in a hundred can read. Then follows a series of examples from old writers of inscriptions. The third part,—How the art of illuminating may be practised,—will be to the student the most interesting, as it is undoubtedly the most technically valuable of the whole. It contains ancient directions for the manufacture and use of pigments and other materials, also an account of the modern practice of their employment. We cannot conclude our examination of this work without expressing high admiration for the beauty and successful rendering of the chromolithographic reproductions it contains in such numbers.

NEW NOVELS.

No Church. By the Author of 'High Church.' 3 vols. (Hurst & Blackett.)—"Pure religion and undefiled before God and the Father is this, To visit the fatherless and widows in their affliction, and to keep himself unspotted from the world."—If 'No Church' did not happen to be a novel, it might serve as a sermon upon this text; and yet there is not one atom of religious "cant" throughout the book; there are no dull arguments held between any of the fictitious characters, in order to entrap and convert the heedless reader unawares,—no lengthy perorations in flowery language at the end of each chapter to show what the author can do if he likes,—and to set forth in the form of an exhortation to his "beloved reader" his own very limited views on the subject. No! there is nothing of this sort in the book: and in spite of its title, 'No Church' is very far from being what is usually termed "a religious novel"; yet it contains the true principles of pure, unadulterated religion. "Religious opinion is one thing, and true religion another," says a prim little Methodist who is on the point of being married to a worthy clergyman of the Church of England. "Does it matter of what sect we are, if we love God and keep His commandments?" To do our duty thoroughly towards God and towards our neighbour is the doctrine inculcated by the Author of 'No Church.' He may call this "Broad Church" if he pleases. We should rather acknowledge it to be real "Christianity" in every sense of the word.—"Broad Church," says Mr. Parslow, the shabby and unfashionable clergyman who marries the prim little Methodist, "is better than High Church or Low Church,—chapel-going or open-air preaching. * * It is a wide creed, has love and sympathy for all classes, and shuts the door in no one's face—be he Jew or Gentile. It does not seek to reach Heaven by singing, intoning, or high mass, and its worshippers are from all churches and of all degrees of life. There are not many of us yet, but our numbers are increasing, and with God's help will increase till there is peace on earth and fellowship with all men." As a story, and a love-story, the book is interesting and well put together, though the scenes are laid in life of the lowest possible descrip-

tion. The author sneers at the inanity and dreariness of the fashionable novels of the present day, and at the amiable and accomplished "Lady Amelia Gushington," their authoress; and we do not deny that he has truth on his side; but is it quite necessary, in order to make a book interesting and useful, that the characters should be thieves, drunkards and convicts frightfully immoral in their conduct and decidedly coarse in their habits? Must the scenes of a good novel of necessity be enacted in a gin-palace in Whitechapel or in a little lodging in Snow's Fields? Surely not. If "Lady Amelia Gushington" has rather dragged the market with stories of "May Fair" and "Almack's," why need we go so very, very far "below the surface" as the music saloons of the El Dorado Tavern? Doubtless, there is no lack of such places in every large town; and the "El Dorado" is probably accurately described, and its manners and customs true to the life. But is it absolutely needful to drag to light the scenes of wickedness and misery which are inherent to such localities, in order to excite the sympathy of "the Upper Ten Thousand"? The frequenters of low public-houses in Whitechapel are not likely to study or profit by a novel of three-volume power: while the young ladies, who are the actual consumers of such literature, had perhaps better never know what the temptations and trials and horrors are, which must abound at "El Dorados," and will do so long as "El Dorados" exist in our city. It is, nevertheless, true that the tide of fashionable reading sets in strongly at the present moment towards "the dregs of society"; and all the most popular novels of modern days treat of life among the lower classes. "John Halifax," "Mary Barton" and "Adam Bede," for instance. The more interest and sympathy that can be raised for their poorer brethren among the idle fine ladies and gentlemen who lie on their sofas and read books from Mudie's or Hookham's as they sip their tea and smoke their cigars, the better it will be for all classes; so we dare not quarrel with "Honest Dick" and his daughter "Lotty Calverton," in spite of their very doubtful morality. As Mr. Gaskill so justly observes, "The vices of the poor sometimes astound us here; but when the secrets of all hearts shall be made known, their virtues will astound us in far greater degree. Of this I am certain." We believe that every circumstance recorded in "No Church" might happen, and does happen too, day after day. Bessie Calverton may not be a wholly imaginary character after all,—and we may pass by many such, unheeded, in our crowded streets. Born in a Penitentiary, educated among some terribly strict Methodists in a solitary glen in Wales, and then suddenly transplanted to the heart of Whitechapel, Bessie's life is full of troubles. With a brutal father, a drunken stepmother, and a guilty though not altogether depraved sister, Bessie contrives to keep some pure thoughts in her heart, as she sits in her wretched garret and reads her Bible, until summoned, with coarse oaths, to descend to the platform of the saloon and sing comic songs before an audience composed of thieves, unfortunates and drunken sailors from Ratcliffe Highway. Such a course of life cannot long continue unblemished;—and Lotty, foreseeing a still worse fate for Bessie looming in the distance, insists upon her escaping from so terrible a home. Assisted by good "Broad-Church" Mr. Parslow, Bessie next takes refuge with a pious old woman (not "too good to be true") in Snow's Fields till she is again tracked and hunted down by her father. Thence she is hastily removed to the care of a family of the name of Speckland, where we fall in with the hero of the tale. The Speckland family are particularly well drawn:—the selfish, shining old gentleman who has seen better days, and is "ordered by his doctor to be amused"; the mother, who is subject "to the horrors"; the gentle blind girl, so firm to her faith in her lover across the seas; and, lastly, the two brothers,—Stevie, merry, kind-hearted, and affectionate; Hugh, stern, unyielding and disagreeable, but the strength and support of the whole family. The Specklands are of "No Church," and cannot be induced to join any religious body. Puseyism and Dissent are equally distasteful to them, but Bessie, guided by

the Rev. Jacob Parslow's advice, determines not to rest till she has brought about a better state of things. The old mother and the blind girl are soon induced to accompany Bessie to a place of worship. Then Stephen lays aside his Sunday periodical and goes, for the pleasure of looking at Bessie. Hugh, the professed atheist, is a tougher subject, and continues to work away at his wood-engraving all the seven days of the week alike, till—But it would be most unfair to develop more of the plot of the story. We advise all who have the opportunity to read attentively the book itself. It is worth the study. It is a book to make us feel what may be accomplished by each and all of us who choose to set about it in a simple, earnest, childlike spirit, unprejudiced by sectarian or party feeling, only having a lively faith in God's mercy and a fervent charity towards our fellow men, in whatever station of life we may happen to meet with them. To quote once more the lines of Wordsworth placed on the title-page—

Tending all
To the same point, attainable by all,
Peace in ourselves and union with God.

OUR LIBRARY TABLE.

The Twelve Great Battles of England. Inscribed to the British Rifle Volunteers of 1860. (Low & Co.)—The gaudy cover of this brochure, adorned with portraits of four riflemen looking in different directions, and rendering their countenances terrible with an expression of stern vacuity, may possibly induce a few ardent volunteers to pay half-a-crown for a book that would under ordinary circumstances be offered for sale at a shilling, and would, at finding a customer at that price, be sold at twelve times its real worth. With the exception of "Falkirk" and "Bannockburn," *The Twelve Great Battles of England* were fought between ourselves and the French. More than half the volume is given up to lifeless and shreddy narratives of Wellington's victories. "Alma" and "Inkerman" are not even alluded to. Marston Moor, Naseby and Worcester, which were emphatically battles of principle, and might, one would think, be useful as illustrations in a work especially addressed to an army of volunteers, are passed over with a few contemptuous words as "insignificant affairs." Surely England has had one or two great battles in India, the heroes of which deserve grateful commemoration although they were not opposed to the French. The writer, whoever he may be, is intensely warlike with his pen, and in support of his sentiments towards the demoniacal Gaul gives a quotation from that "clear-sighted and reflecting" writer on political economy, Mr. Justice Byles, who at the commencement of one short sentence calls war "of all calamities the greatest," in the middle stigmatizes peace as "luxurious and enervating," and at the end discovers that war, which ten lines above figures as the greatest possible calamity, is the means by which "the moral health of nations is regenerated."

The Lost Tribes and the Saxons of the East and the West; with New Views of Buddhism, and Translations of Rock Records in India. By George Moore, M.D. (Longman & Co.)—It is the aim of Dr. Moore to substantiate the literal truth of the Scripture prophecies bearing on the destinies of the Hebrew race. He anticipates the approach of "a mighty and, perhaps, final struggle" among the leading races of men, whose religions are symbolized by the Lotus, the Crescent, and the Cross; and his researches are among the races, or supposed races, of the dispersed Ten Tribes, and their influence on the world. Having followed these indications, as he believes himself to have detected them, his next purpose is to consider what connexion can be discovered between the Dispersion, the religious system of Buddhism, and the formation of the Gothic and Saxon nations. The volume professes, in point of fact, to set before us,—as its concluding passage testifies,—a few of the more evident reasons for regarding the Saxons of the West as the descendants of the Sace of the East, and to establish the relationship of them with the Buddhists, and that of the Buddhists with the children of Israel; but when we find ourselves identified in origin with the Karenas of Tavoy and

Tenasserim, we are irresistibly reminded of the humourist's truism—that a man cannot be proud of all his relations. But although some of Dr. Moore's opinions may appear quaint and his reasonings forced, we are compelled to respect the sagacious and patient scholarship with which he has addressed himself to the working out of a theory, obviously the favourite contemplation of his learned leisure.

Tales from Greek Mythology. By the Rev. George W. Cox, M.A. (Longman & Co.)—These are summaries of Grecian fable for the use of very young readers, who are told, in simple and attractive language, the tale of Proserpine, of Endymion, of Orpheus and Eurydice, of Europa, of Ulysses and Arion. The story of the treasures of Rhamninitus is appended by way of a variation. Mr. Cox has constructed a most pleasant little volume out of these ancient, yet ever fresh and glittering materials.

Essai sur les Institutions Scientifiques de la Grande Bretagne et de l'Irlande. Par Ed. Mailly, Aide à l'Observatoire Royal de Bruxelles. (Hayez, Bruxelles.)—In a brief, well-written pamphlet, M. Ed. Mailly here presents us with a sufficiently accurate but far from minute account of the British Association. His criticisms are all of a friendly character, but he takes occasion to express his disapproval of the want of respect displayed to science and her expounders last year at Oxford by the restless hunters after excitement who passed from one Section to another, never condescending to hear one entire address through.

We have neither time nor inclination to criticize in detail the following volumes of verse; some are ambitious, others are puerile, but all may be included in our catalogue of miscellaneous rubbish:—*Menana: a Romance of the Red Indians*, in Ten Cantos, with Notes, by T. W. Kelly (published for the Author);—*Heresfordia: a Poem*, by John Henry James (Lacey);—*Ode at the Changing of the Years, 1860-61* (Tallant & Co.);—*The Attributes of the Deity* (Hall, Virtue & Co.);—*Kormak: an Icelandic Romance of the Tenth Century* (Boston, Walker & Co.);—*Poems*, by E. C. Dering (Bubb);—*Memories of Merton*, by John Bruce Norton (Smith, Elder & Co.);—*Sunshine and Shadow*, by A. P. Carter (Partridge);—*Edwin and Marguerite: a Legend; and Other Poems*, by W. Tatton (Simpkin, Marshall & Co.);—*Christmas Day: a Poem* (Tallant & Co.);—*Alice; and Other Poems*, by B. P. (Wertheim);—*Songs and Ballads*, by the Poet-Laureate of the "Canongate Kilwinning" (Edinburgh, Finlay).

LIST OF NEW BOOKS.

Abbott's (Col. James) Prometheus's Daughter, a Poem, 7s. 6d. cl.
Ah's (Dr. Franz) German Grammar, Key to Ah's Grammar, 4s. 6d. cl.
Ah's Method of Learning the French Language, 1st Course, 1s. 6d. cl.
All for the Best, a Story of Quiet Life, 3 vols. post 8vo. 31s. 6d. cl.
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Cattell's Sketching Rambles, or Nature in the Alps, &c. illust. 2s. 21s.
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Chamisso's Peter Schlemihl, trans. by Bowring, illust. 3s. 6d. 2s. 6d.
Davidson's Outlines of Hebrew Accentuation, 8s. 8vo. 3s. 6d. swd.
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Ellis's The Armenian Origin of the Etruscans, 8vo. 7s. 6d. bds.
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Fairbairn's Treatise on Mills and Millwork, Part 1, 8vo. 16s. cl.
Fanny Lincoln, or the Mountain Daisy, 12mo. 1s. cl.
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Goodwin's Guide to the Parish Church, abridged, 6s. 8vo. 1s. swd.
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Hyde's Elements of Gunpowder, royal 8vo. 12s. cl.
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Journal of the British Archaeological Association, 1860, 31s. 6d. cl.
Kerr's Action at Law, 2nd edit. by Smith, 12mo. 12s. cl.
Last of the Old Squires, 2nd edit. 6s. 8vo. 4s. 6d. cl.
Mabel's Cross, 2 vols. post 8vo. 15s. cl.
Meyer's House Dogs and Sporting Dogs, their Varieties, &c. 3s. 6d.
Mill's Considerations on Representative Government, 8vo. 3s. 6d.
M'Ilvaine's The True Temple, post 8vo. 2s. 6d. cl.
Murell's Lectures on Working Men, 4th Series, Vol. 2, 12mo. 1s.
Newman's Insect Hunters, and other Poems, 2nd edit. 2s. 6d. cl.
Original Songs for Volunteers, by Lover, Mackay & Miller, 2s. 6d. cl.
Parker's Introduction to Gothic Architecture, 2nd edit. 6s. 8vo. 3s. 6d.
Pear's Short Sermons on the Christian Truths, 6s. 8vo. 7s. 6d. cl.
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Port-Royal Logic, from the French, by Baynes, 5th edit. 4s. cl.
Post-Office Directory of Lincolnshire, with Hull and Suburbs, 50s.
Rawnley's Sermons for Sundays and Chief Days of the Year, 8s.
Recreative Science, Vol. 2, small 4to. 7s. 6d. cl.
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Sewall's House Dogs and Sporting Dogs, their Varieties, &c. 3s. 6d.
Smith's Student's Manual of Ancient Geography, post 8vo. 7s. 6d. cl.
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Stewart's Practical Angler, Trout Fishing, 4th edit. 3s. 6d. cl.
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Tapermou's Encyclopedical Guide to French Language, 3s. 6d. cl.
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Woman's Service on the Lord's Day, 8s. 8vo. 4s. 6d. cl.

MAN AND THE APES.

The Government School of Mines, Jermyn Street, April 9, 1861.

Prof. Owen's admission of his responsibility for the very serious errors respecting matters of anatomical fact, contained in the Report of a Lecture published in No. 1743 of the *Athenæum*, obliges me to trouble you with further, and, so far as I am concerned, final, remarks upon a subject hardly fitted for full discussion in your paper.

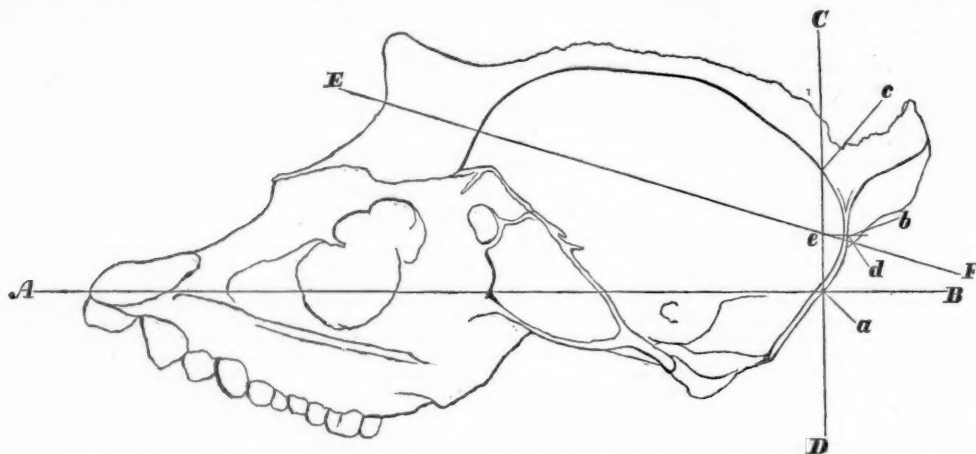
1. The justice of my criticisms upon "Figure 2" being allowed, Prof. Owen, in the note published by you last week, proceeds to refer to the "figure of the undissected brain of the Chimpanzee," given in his 'Reade Lecture,' for a true representation of the relations of the cerebral hemispheres to the cerebellum, in that ape. I regret, however, that I am as little able to admit the accuracy of this, as of the other figure, inasmuch as, in an essay 'On the

Relations of Man with the Lower Animals,' published in the *Natural History Review* for January, 1861, I have shown that the figure in the 'Reade Lecture' is merely an unacknowledged copy of that published by Schroeder Van der Kolk and Vrolik, which last, as M. Gratolet has well pointed out, represents a brain "profondement affaissé," and consequently, gives a totally incorrect conception of the extent to which the cerebral lobes naturally cover the cerebellum.

2. Although the definition of the posterior lobes of the cerebrum in the Report [*Athen.* p. 395] is new to science, I am willing, in order to avoid all empty terminological disputes, to accept it; at any rate, for the nonce; and I affirm, with perfect confidence, that every original observer will confirm my testimony, that, as thus defined, the posterior lobe exists not only in the Gorilla, the Chimpanzee, and the Orang, but in every old and new world Simian

whose brain has yet been examined; nay, more, that in some of these animals it has a better backward development than in man. M. Isidore Geoffroy St.-Hilaire, whose authority in these matters will not be lightly disputed, long ago proved this to be the case in the South American *Chrysothrix*, or Saimiri; and I will now prove that the like is true, though to a less extent, for the Gorilla itself.

The subjoined figure represents a longitudinal and vertical section of the skull of a male Gorilla, which forms part of the magnificent collection of M. Du Chaillu, and will be carefully figured in his forthcoming work. My friend Mr. Busk, who has paid particular attention to the figuring and description of crania, has kindly taken the trouble to make a perfectly accurate camera lucida sketch of this skull, of half the size of nature; and of this the cut is, in all essential respects, a fac-simile.



SECTION OF A GORILLA'S SKULL, HALF THE SIZE OF NATURE, AND DRAWN WITH THE CAMERA LUCIDA.

Every one knows that the brain of an ape completely fills the cranial cavity. Hence it follows, that if we have any means of distinguishing that portion of this cavity which holds the cerebrum, from that which contains the cerebellum, the relations of these two portions of the cranial cavity will give us the relations of the cerebral and cerebellar masses which filled them, respectively. In other words, if the cavity which contained the cerebrum extends behind that which contained the cerebellum, then we may be quite certain that the cerebrum projected beyond the cerebellum, to the same extent.

Now, as all anatomists are aware, a strong membranous partition, the "tentorium," extends, like a shelf, between the posterior lobes of the cerebrum and the cerebellum, and the edges of this partition are attached, along an easily recognizable line, upon the inner wall of the cranium; this line, therefore, furnishes the desired boundary between the peripheral portions of the cerebral and cerebellar cavities. In the figure, the line A B is drawn through the anterior and posterior attachments of the tentorium, and the perpendicular C D is let fall upon it so as to pass through the posterior attachment of the same partition (a). It is, therefore, physically impossible that the cerebellum, which lies below the tentorium, should ever have extended into the space a, b, c, e. This space was, in fact, filled by the hinder part of the posterior cerebral lobes, which, consequently, projected beyond and behind the cerebellum, for the distance measured by the length of the line e, d. In the Gorilla's skull in question, the absolute length of this line is between $\frac{1}{4}$ ths and $\frac{1}{3}$ ths of an inch; the greatest length of the cerebral cavity, measured along the line E F, being $\frac{1}{3}$ inches. In the Gorilla, therefore, the cerebral hemispheres project beyond the cerebellum for at least $\frac{1}{4}$ th of their length. In the section of a human (Austrian) skull, taken at random, I find the correspond-

ing measurements to be, rather less than $\frac{1}{3}$ ths of an inch, and $\frac{1}{4}$ inches; so that here, the cerebral hemispheres projected beyond the cerebellum for not more than $\frac{1}{4}$ th of their length. Hence it follows, that the backward projection of the posterior cerebral lobes beyond the cerebellum is not only relatively, but absolutely, greater, in the Gorilla, than in some Men.

3. My friend Dr. Rolleston, Linacre Professor of Physiology in the University of Oxford, published in the April number of the *Natural History Review*, the results of a very careful re-examination of the brain of the Orang; and as he not only describes, but gives photographic figures of, the large posterior cornu and well developed hippocampus minor in this ape, I may be excused from repeating any portion of my published refutation of Prof. Owen's assertion in the 'Reade Lecture,' that these structures are "characteristic of" and "peculiar to" the brain of Man. But, in justice to two eminent foreign anatomists, I cannot refrain from pointing out the very singular and notable inaccuracy of a citation made by Prof. Owen in the Report already cited.—[*Athen.* p. 396.]

Speaking of Schroeder Van der Kolk, in 1849, Prof. Owen says, "that part which in its human development becomes the hippocampus minor is rightly named by the Dutch anatomist, *pes hippocampi minoris*." Schroeder Van der Kolk, however, is by far too exact a writer to have done anything of the kind, and what he and his coadjutor, Vrolik, did write, in 1849, stands thus in the original:—"Zij [the lateral ventricle] onderscheidt zich van die van den mensch, door een uiterst gebrekkige verhouding van der achtersten hoorn, waarin slechts eenne streep zichtbaar is, als aanduiding van den kleinen vogelklaauw [*pes hippocampi minoris*]." Whoever will take the trouble to turn to the last edition of Sommering, or any other standard work on Human Anatomy, will find that *pes hippocampi minor* is a common synonym for *hippocampus minor*. What the Dutch authors, therefore, mean

clearly is, that the Orang possesses an indication or rudiment (*aanduiding*) of that *hippocampus minor* which exists in Man; whereas, by changing a nominative into a genitive case, Prof. Owen makes them appear to say, that the Orang's brain exhibits a rudiment of only a part of the *hippocampus minor*, called *pes hippocampi minoris*, and identical with the *eminencia collateralis*.

But, in truth, the Dutch anatomists have not committed any such solecism as that ascribed to them; and they will, I doubt not, share the astonishment of other anatomists at finding their *pes hippocampi minor* converted, by a grammatical metamorphosis, into *pes hippocampi minoris*, and then identified with that very different structure, the *eminencia collateralis*.

In taking leave of this discussion, I may be permitted to add, that I shall hereafter deem it unnecessary to take cognizance of assertions, opposed to my own knowledge, to the concurrent testimony of all other original observers, and already publicly and formally refuted. Life is too short to occupy oneself with the slaying of the slain more than once.

T. H. HUXLEY.

DISCOVERY OF AUSTRALIA.

British Museum, April 8, 1861.

Will you allow me space for a short reply to the very natural and correct observation of Mrs. Anne Petri on the subject of early Australian discovery. The main object of my paper read recently before the Society of Antiquaries, was to record the fact, that I had lighted upon evidence that the earliest authenticated discovery was made in 1601, by the Portuguese, five years before the earliest hitherto recorded discovery. This is the fact which was noticed in the "Gossip" of your impression of March 16th. I am well aware of the maps in which Mrs. Petri alludes, and am glad of this opportunity of expressing my high sense of the labours of her honoured father, Matthew Flinders,

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and my indebtedness to his work. In my volume on 'Early Voyages to Terra Australis,' the evidence of the earlier discovery before 1542 is elaborately dealt with, and an extract from the most important of the manuscript maps referred to by Mrs. Petri is given. The conclusion I have arrived at is, that it is highly probable that Australia was discovered by the Portuguese between the years 1511 and 1529, and almost to a demonstrable certainty, that it was discovered before the year 1542. These probabilities, however, do not touch the fact, that the first authenticated discovery, to which a date and a discoverer's name can be attached, was that which I have newly found to have been made by Mansel Godinho de Heredia in 1601.

R. H. MAJOR.

FOREIGN CORRESPONDENCE.

Florence, March 31.

A few days ago, the beautiful Campo Santo of Pisa opened its venerable gates to give the high honour of a grave within its storied cloisters to one among the men who, for many eventful years, have by word and deed deserved the best of Italy. Cav. Salvagnoli, Senator of the new kingdom, and late Minister of Ecclesiastical Affairs for Tuscany, while Tuscany yet preserved a separate government, died, on the 21st of this month, at the quiet, old University city, where he had been residing ever since the beginning of the winter, for the alleviation of the painful and incurable heart-disease which, though of long standing, had assuredly been aggravated, if not rendered hopeless, by the unsparring hard work and pressing anxieties of the critical period during which he took part in the administration of the country. It was by the earnest desire of the population among whom his last suffering months of life were spent, that his body was laid in that peerless "God's-acre" whose likeness is a household presence in every country of Europe, with its strange phantasmagoria of half-faded frescoes, and the wonderful perspective of fretted, tall windows inclosing, as the popular legend asserts, the precious shroud of earth brought in the ages of faith from the sacred soil of Palestine. This popular tribute to the deserts of our late excellent and widely-respected minister may perhaps require a few words of comment for English readers.

From a very early period of his life, while studying for the Tuscan bar,—whose chief ornament he afterwards became,—Salvagnoli's name was written in the *Index Expurgatorius* of the Austro-Lorenese police, as a dangerous liberal and daring political innovator *en herbe*. The noble group of Neapolitan exiles of 1821, who found a temporary refuge in Florence, were his chosen friends of those early days; and he first studied jurisprudence and political economy under the direction of Baron Porro, the father of those two noble sons who have since made the name famous. Those were the days for biting political satire, and enigmatical allusion to all-important prohibited subjects, wrapped up and cleverly introduced into every form of Italian literature, and passed about with feverish zeal from hand to hand through every rank of society. Salvagnoli's eminently epigrammatic mind, his shrewd analytic power and brilliant irony were especially abominable in the eyes of the weak and wicked rulers of Italy of that day. The young advocate was a marked man, and a predestined political victim; and the troublous times of 1831, with its first earthquake throes in Romagna, and its sympathetic tremblings through the neighbour States, found him a prisoner for several months, on a grave charge of political conspiracy, in a Tuscan jail.

During the years which divided this period from the Revolution of 1848, Salvagnoli worked at his profession with that unflinching industry and acuteness which he brought to bear upon every pursuit, and was avowedly unsurpassed by any of his colleagues at the Tuscan bar, either in legal knowledge or forensic eloquence. Nor was his pre-eminence in matters connected with his own calling confined merely to the code of laws of his native State; he was, besides, thoroughly versed in the tortuous intricacies of Neapolitan and Roman law, and few could compete with him in his knowledge

of Italian history, which had been his favourite study from childhood upwards. It is a curious fact, and proves—if proof be wanting—that in the heart of an effete despotism, the memory of a sneer often rankles deeper than that of a blow,—that when in the Revolution year of 1848 the list of a Liberal ministry was submitted to the Grand-Duke by the well-wishers to his dynasty, including the names of Ricasoli, Guerrazzi, and Salvagnoli,—all three equally strenuous opponents of the Austrian influence in Italy, to which the Sovereign was pledged,—he consented without difficulty to accept the first two, but declared that "never while he lived would he see in a ministry of his, the author of the insolent epigrams which had been directed against his person."

Salvagnoli took, therefore, no official share in the zealous but futile attempts of Italian reformers in those disastrous years of 1848 and 1849, to put as has been well said, "the new wine into old bottles." And it is not extraordinary if he shared in common with Gioberti and many another of the brightest minds of Italy the fatal delusion, so soon to be dispelled, that from the Vatican could come forth the "*Fiat lux*" of liberty to the Peninsula. When Guerrazzi sat as dictator in the *Salade Cinque Cento*, amid the puerile misrule which was but the worthy prelude to an Austrian restoration, Salvagnoli's Giobertian opinions brought him into such disfavour in the eyes of his fellow-citizens that he fled to France, and did not return until 13,000 Austrian bayonets were once more the foundation of the Grand-Ducal throne.

For the next ten years Salvagnoli returned to the old life of professional labour and social intercourse with all that was best and most distinguished among his own countrymen and the mixture of foreign element to be found in Florence. As often as a scientific meeting, such as that of the *Società de' Georgofili*, to which he belonged, afforded a pretext (then the *only* one) for a speech into which might be conveyed a few words warm with the heart-beats of the country's hidden aspirations, there Salvagnoli's voice was sure to be heard, and those few phrases were as sure to be afterwards anxiously commented on and made the text of a far wider and deeper significance than they had dared in the first instance to convey. When the critical spring of 1859 was breaking out into leaf, only a few weeks before the Grand-Duke threw in his lot with the enemies of Italian liberty, it was from the title-page of a pamphlet of Salvagnoli's that the heart-stirring words "*Indipendenza d'Italia*" first gave utterance to the thoughts smouldering at the heart of the Florentine people, and led off the key-note of the chorus which was soon to be caught up throughout the length and breadth of the land. Never has the good service Salvagnoli then rendered to Italy been forgotten by the working-classes who during those anxious days used to gather in eager knots in street and square to hear that pamphlet read, and "Po'eretto!" say they to this hour; "were it but for what he did then, per Bacco! he should have the best grave we could give him." When Tuscany entered on her own self-government after the fading out of the Grand-Duke, Salvagnoli became Minister for Ecclesiastical Affairs, which he guided with equal firmness and moderation in a time of no common peril and difficulty.

It was, as his nearest friends bear witness, the strong desire to see the union complete which bore up Salvagnoli so long against repeated attacks of illness, each more than sufficient to wear out his remaining strength. Even after the close of his ministerial career, while residing at Leghorn or Pisa, during the last year for the benefit of a milder air, his mind was ever indefatigably at work upon new plans of advancement for his beloved country. The extension of her commerce; the improvement in her popular education; the carrying out of that liberty of conscience, for which he had laid the foundation while Minister by the decrees which granted freedom of worship to all sects in Tuscany; to each and all of these subjects his attention was given, and materials collected for projected works, destined, alas! never to be even commenced. In a letter to a friend, written not long before his death, one day, when he was suffering more severely

than usual from oppressed breathing, he said, with a quaint cheerfulness which showed the tenacity of his hope—"The bellows work but ill, *amico mio*; but they will creak on long enough yet for me to see our Italy one." And in another recent letter, addressed only a few months before his death to the present writer, he says: "Before long, we will visit the Queen of the Adriatic together. A great thing it would be if Venice should rise as Vienna sets! What a patriotic hymn there would be in the making of that!"

The following circumstances are curious and interesting, as being characteristic of the present state of public feeling in Italy. When first Salvagnoli removed to Pisa, some four months ago, the Archbishop, Cardinal Corsi, prudently mindful of the grudge owing to the ex-Minister by the Papal Court, admonished his clergy, that should their spiritual aid be claimed by the invalid, such aid was to be positively refused, except on condition of a full retraction of the sick man's former political and religious heresies. Some time afterwards, on occasion of one of those severe attacks, which might at any moment have been fatal, some of his friends applied to one of the friars of a convent in Pisa, with whom Salvagnoli was acquainted, requesting to know whether, in case of the worst, they might call upon him to receive the confession of the dying man. The friar replied, that "the Archbishop had prohibited his clergy from performing that office for Senator Salvagnoli unless under the conditions named," but that, nevertheless, he, on his own responsibility, was ready to receive the shrift without demanding the retraction. It is said that the liberal-minded friar had the courage to repeat the same words to the Archbishop himself not long afterwards. Be that as it may, whether for that or some other cause, the friar was subsequently sent to Florence by his superior.

No confessor was demanded. A beautiful and solemn pageant was that funeral procession which thronged the wide Cathedral square and poured through the lofty aisles of the Campo Santo, mingling the wild gleam of hundreds of torches and tapers, with the pure and brilliant moonlight streaming out of the cloudless lilac of the evening sky. The municipal and legal authorities of the city were there; the entire body of Professors of the University (minus those of the faculty of Theology), the seven hundred Students, whose number was but a beggarly three hundred two years back under Grand-Ducal auspices, the five hundred pupils of the *Liceo*, or schools which form the first stage of University studies, the National Guard, with its fine band, a long train of fantastically hideous black penitents with their hooded figures and ghastly eye-holes, and an immense concourse of persons of all ranks and ages. The hour of the *Ave Maria*, so picturesquely set apart in Italy for the carrying home of the dead, never spread its soothing influences over a more moving scene than this last affectionate farewell of the Pisan people to the man they delighted to honour, and the sights and sounds of that vast funeral train, with its waving lights and clash of bells, its shadowy banners and crosses and fitful trumpet blasts, winding amid the grand old walls whose every stone is inwrought with glorious memories, had far less the character of an official solemnity than of a heart-warm popular demonstration to the worth of him who wrestled so hard with death that he might see the keystone rivetted in the mighty arch he had so zealously helped to build with all the power of a keen clear eye, a cautious hand, and a wide and loving heart. TH. T.

Jerusalem, March 12, 1861.

ALLOW me a few words in reply to a letter signed "E. A. B.," and dated January 20, from Valencia, respecting Signor Pierotti. I can assure you that that gentleman does not himself consider that he has any ground of complaint to lay against me, but very much the contrary. I have the best reason to believe that he and his friends here are pleased with the very letter which "E. A. B." considers hastily written, for they understand that what I say in my last letter only refers to a system of working out the dimensions and proportions of the

Temple compartments by a series of squares, and I never heard that Signor Pierotti claimed this invention, whether it be worth anything or not. Excepting this, I have expressly mentioned "his own actual observations."

To himself be due honour given for the diligent and intelligent investigations which have resulted in his Map of Jerusalem, which is now staring me in the face, being placed against my wall. It is excellent, and abounds in various information over and above the mere making of a map. If all worthy and industrious people had such warm-hearted friends as "E. A. B.," the world would be very much changed. And now I leave this subject of squares and its triangular correspondence at the points of Valencia, London and Jerusalem.

JAMES FINN.

OUR WEEKLY GOSSIP.

The Members of the Newvenders' Benevolent and Provident Institution will hold their Anniversary Dinner at the Freemasons' Tavern on Thursday, May 23rd. Mr. Charles Dickens, President, will take the chair.

Messrs. Hurst & Blackett are preparing for publication—'The Court and Society from Elizabeth to Anne, illustrated from the Papers and Portraits at Kimbolton,' edited by the Duke of Manchester, —'The Okavango River; or, Pictures of Travel, Exploration and Adventure,' by Mr. C. J. Anderson, —'The Life and Correspondence of Admiral Sir Charles Napier, K.C.B., from his Private Papers,' by Major-General E. Napier, —'The Life of J. M. W. Turner, R.A., from Original Letters and Papers, in the possession of his Executors, Friends and Fellow Academicians,' by W. Thornbury, —'A Saunter through the West-End,' by Leigh Hunt, —'The Life of the Rev. Edward Irving,' by Mrs. Oliphant, —'Henry IV. and Marie de Medici,' by Miss Freer, 2 vols., with portraits, —'The Recreations of a Sportsman,' by Lord William Lennox, —'The Secret History of the Court of France under Louis XV.,' by Dr. Challice, —and 'Sketches from Russia,' by Lady Charlotte Pepys.

The obituary of the past fortnight includes the name of Lady Charlotte Bury, one of the beauties of the Regency, allied to more than one noble house by birth and her first marriage, and whose social reputation was conjured with in the happily gone-by days of fashionable novels, when a book by *Lady Araminta* was thought to have a much richer flavour than one written by plain *Anne*. Lady Charlotte Bury's novels had small literary merit. Besides her fictions, she produced a poem on the three sanctuaries of Tuscany; also, a reality, which cannot be passed over. This was the book of her recollections of her service as lady-in-waiting to the ill-starred Queen Caroline, which only does not live in scandalous literature among the works of the Stockdales and De Morandes because the execution was weak. The attention excited at the time of its appearance, the controversies, the flat denial of its parentage, and then the extorted admission (all symbolised by Hood in one of the most poetical grotesques by which ingratitude was ever hit), virtually made an end of Lady Charlotte Bury's authorship. This is now so many years ago, that the news of the lady's death, after years of retirement from the world of print, says little to the living world of beauties, or of literary women of rank.

The Worshipful Company of Ironmongers have just announced a resolution which will reflect credit both upon themselves and the City of London. They propose to give a grand *Soirée* early in May, at their magnificent rooms, and to form for that express occasion an extensive collection of Works of Art. The scheme has already received the patronage of the Prince Consort, and promises of contributions from many of the most distinguished collectors and possessors of Art-treasures have readily been given. It is the first entertainment of the kind, where Art is the avowed object, that has been undertaken in the City of London; and there can be no doubt that the worthy members of the corporation with whom it originated will receive zealous co-operation and abundant support from those who hold and have devoted their particular

attention to objects of Fine Art. The collection, according to the present arrangements, will continue for exhibition through several following days, and will consist of every kind of Art and manufacture; but metal work (and iron work in particular), corporation plate, paintings, embroideries, miniatures, book-bindings, enamels, cut-glass, jewelry, gems and wood-carvings, are expected to be the most prominent.

On the subject of Sir Henry James's reproduction of Domesday Book by his process of Photozincography, we print the following fact and suggestion:—

"Southampton, April 8, 1861.

"In a recent conversation I had with Sir H. James and Mr. Burt, the Assistant-Keeper of Records, those gentlemen informed me that it was intended to print a fac-simile of the Book on one page and translation on the other, and thus have the original and English version side by side, of which the cost would be very trifling, probably about 4s. 6d. the volume. To my surprise I learned a short time back that the Government had declined to incur the expense of translation, though so trifling. Such false economy on the part of the Government will render this interesting publication valueless to the general reader. That a translation should accompany the original, page by page, was the suggestion of Sir H. James; he volunteered to do it himself, and no doubt with the assistance of Mr. Burt, who is well acquainted with the old Norman-Latin of our Records, a most faithful English version might have been produced. As it is the intention of Sir H. James to publish the other counties, and to take Hampshire next, I trust the Government will be induced to reconsider its determination, and not by a thoughtless parsimony negative to a great extent the advantage of this new process of fac-simile printing, by allowing Domesday Book to be reproduced in such a manner as to be useful only to the archaeologist.

"I am, &c. G. M. PASSENGER."

Alp-climbers, yachters, naturalists, riflemen, pedestrians, summer tourists of all kinds have an interest in the art of making field-glasses. We have recently tried on the hill-side and at the butts, a landscape glass, made by Mr. Burrows of Great Malvern, and though the price is moderate, we can speak well of its powers. It is small in the pocket, light in the hand, easily adjusted, and it renders the form and colour of objects more than a mile off with distinctness. At the sea-side, at a review, or among the moors, such a companion as the Malvern Landscape Glass must be valuable to many men. It is also available at the Opera.

Capt. Blakiston writes, under date of Shanghai, Feb. 6, 1861:—"The arrangements for our Expedition are now pretty complete. The party consists, besides myself, of Major Sarel, Dr. Barton (an Englishman giving up practice here), Mr. Scherschewsky, who undertakes to interpret for us, while he goes under the auspices of an American Missionary Society, four Chinamen and four Sikhs, whom we have obtained from the 11th Punjab Infantry here. The whole expense will fall on the three of us; but we expect, when we get through, that the Indian Government will, at least, find the interpreter and Chinese passages back to this country. The General has sanctioned my drawing advanced pay, and I believe that the expense will not outrun my pay according to the Indian rate. My proper Battery goes to the Mauritius this year, and I have obtained nine months' leave, with orders to report to the Adjutant-General in India, and believe there will be no difficulty in getting extension of leave to England. We take with us small canvas tents, although I fancy, as long as we are in China Proper, we shall require to use them but little. We have a boat, also, built in compartments which screw together, and in which, if it stand the transport across the mountains west of China, we hope to explore some of the little-known Tibetan Lakes. Of guns and rifles we have a goodly supply; my fire-arms being a double gun, a Sharp's breech-loading rifle and a Colt's revolver. We take a little war-paint, also, for the purpose of creating an imposing appearance, and we are going to rig the Doctor out in a staff uniform. In order that you may be able to trace our

intended route in the map, I give the following programme. The Naval Squadron will be composed of some ten or twelve vessels, which will leave Shanghai on the 10th instant. A consul will be established at Chin-Kiang, another near the Peyang Lake, and a third at Han-kow, about seven hundred miles up the river. Thence the force will be reduced to small surveying vessels, and I do not think will get above Kivei, where there are said to be rapids; but we hope, of course, that they may get much further. Our party will be on board one of the steamers up to Han-kow, where we shall probably charter a native boat, and be towed. After which we must make the best of our way, in the native fashion, up the Yangtse as far as Chung-king, in the province of Sechuen, where we intend taking to the land, reaching Ching-tu, the capital of the province, and thence proceeding, most likely, by the route by which the Abbé Hue was sent back a prisoner from Lassa (see Hue's 'Tartary and Tibet' and 'Chinese Empire'). From Lassa our course will be along the north side of the Himalayahs to the source of the Indus, and then through the mountains, coming out into N.-W. India about Simla, in about next October or November. You must not expect to hear from me for the next six weeks, as the first chance for a letter will be by the returning squadron down the Yangtse."

A notice has been placed at the entrance of the Reading-Room of the British Museum stating, that in future the readers will not be permitted to occupy the seats in the room when engaged in the perusal of newspapers and other publications not furnished by the library itself. It has been found that persons often do this, and thereby exclude working students from the seats at the already over-crowded tables.

The Members of the Ossianic Society held their annual meeting last week. Dr. G. Sigerson occupied the chair. The Report stated that the Ossianic Society has published five volumes of Finian records. Last year the Society had 746 members; this year the number has increased to 833. The affiliated Society of New York numbers 160 members. Many of these members, however, appear on paper, but not in purse. "Numerous members," say the Council, "by a reprehensible want of promptitude in answering the circulars announcing that a work was published and their subscriptions due, have caused grave inconvenience to the Society. They have increased by a considerable amount the working expenses (as the account shows), and thus converted into waste what would otherwise have been applied to publish our country's ancient literature. This fact will account for delays in our yearly publications. The Council have, therefore, decided that all defaulters' names be struck off the rolls, and all members who have not paid up their last year's subscription before the publication of our next volume be excluded from the Society. The Council cannot advise the printing of another work until the debt, though small, now due be obliterated." The debt arises solely from the dilatory conduct of a few members. Mr. W. Smith O'Brien was elected President, and Mr. John O'Daly, Hon. Secretary.

A manuscript hitherto unknown, by John Hus has been recently discovered at Prague, by Prof. Höfler. It turned up in the Imperial library, and is a fragment of a Diary kept at Constance.

The private library of the late King of Prussia, Frederick Wilhelm the Fourth, is valuable and extensive. It comprises about 56,000 volumes, and contains, for the greater part, works of History, Archaeology and Christian Art. The library fills six large rooms of the Royal Palace at Berlin. Humboldt's works formed a special compartment, called the "Humboldt Press," and are found in greater completeness, from the large work on America, which costs 3,000 thalers, to the smallest pamphlet, than when Humboldt himself possessed them. This library has been left by will to the present King, with the exception of the artistic works, which have been bequeathed to the Queen Dowager. A question arose, if all the illustrated works with woodcuts, &c., were to be understood among the "artistic works"; which question has been decided in favour of the Queen.

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The contributions for the Stein Monument have reached the sum of 30,000 thalers; little more than this will be wanted.

The Berlin Committee for the Goethe Monument has proposed a Goethe exhibition in aid of the funds, which is to be opened in the course of this month. This idea seems to meet with general approbation, and many curious things, in reference to Goethe have been sent from different parts of Germany; among others Goethe's pigtail, which is still to be seen in the portraits of his early life. This venerable relic was formerly in the possession of Prof. Riemer, but belongs now to a gentleman at Cologne.

The *Revue Germanique* continues to gain ground among the French, by which we may conclude that sympathy for German literature is increasing. The March number of this magazine had, in its political part, a description of the members of the Prussian ministry, of the House of Lords (*Das Herrenhaus*) and its Chamber of Deputies. M. Stap has an article on the results of German exegetical theology of the History of the Apostles. M. Burger reviews the Brunswick Picture Gallery. Herr Auerbach's latest tale, 'Joseph im Schnee,' is continued in the translation of Madame D'Aes.

It is now thirteen years since we first called attention to the case of M. Libri. When, some years ago, we announced the restoration of the books which had been seized, we hoped that still fuller justice was at hand: but it seems the time was not come. Present circumstances, perhaps the altered position of the French Senate above all, have led to a new attempt to procure public discussion in France, in which the subject has hitherto been far more strictly prohibited than ever was the Copernican doctrine at Rome. A petition, which now awaits consideration, has been presented by Madame Libri to the Senate, and is in the mean time printed and circulated, in official type, at Paris. It sets forth, briefly but strongly, the main features of the whole proceedings, and is accompanied by the necessary documentary proofs. These are not yet printed, but an attestation is subjoined which will, by most persons, be far more easily understood. It runs as follows, when translated:—"We, the undersigned, declare on our knowledge (*déclarons avoir reconnu*) the facts alleged in this note [general statement annexed to the petition], and we earnestly hope to see an end of the effects of a judgment already reprobated (*réprouvé*) by the opinion of all competent and impartial persons.—Guizot, Le marquis G. d'Audiffret, Pr. Méricé, Edouard Laboulaye, V. Leclerc, P. Pavis, J. Pelletier, Alfred de Vailly, R. Merlin, Henri Celliez." Here are names known to all France in politics, literature, magistracy, jurisprudence, bibliography, &c. We trust that the judgment will be reversed by French law, as effectually as it has been for many years reversed by European opinion. Times are so far mended that ten distinguished Frenchmen have ventured to address the Senate in language stronger than that for which one of them, M. Méricé, was, some years ago, tried and imprisoned.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY from Ten till Five.—Admission, 1s.; Catalogue, 6d. GEORGE NICOL, Secretary.

FRENCH EXHIBITION.—THE EIGHTH ANNUAL EXHIBITION of PICTURES, the contributions of Artists of the French and Flemish Schools, is NOW OPEN, at the Gallery, 120, Pall Mall, opposite the Opera Colonnade. Admission, One Shilling; Catalogue, Sixpence. Open from 10 A.M. till 6 P.M.

THE PURSUIT OF PLEASURE.—This grand and solemn Picture, by J. Noel Paton, R.S.A., containing upwards of Thirty Figures, is NOW ON VIEW at the GERMAN GALLERY, 168, New Bond Street, from Ten to Five.—Admission, One Shilling.

HOLMAN HUNT'S GREAT PICTURE.—THE EXHIBITION of Holman Hunt's celebrated Picture of 'THE FINDING of the SAVIOUR in the TEMPLE,' begun in Jerusalem in 1854, and completed in 1860, is NOW OPEN to the Public at the GERMAN GALLERY, 168, New Bond Street, from Twelve to Six.—Admission, One Shilling.

JERUSALEM.—GRAND PICTURES.—1. IN HER GRAND DEUR, A.D. 33, with the Triumphant Entry of Christ into the Holy City. 2. IN HER FALL, as now viewed from the Mount of Olives. These great works, containing upwards of 300 special points of interest, and 200 Figures, ON VIEW daily, from Ten till Five, at the Gallery, 5, Waterloo Place, Pall Mall.—Admission to view, Sixpence each person.

BURFORD'S PANORAMA, One Shilling.—The entire of this interesting and world-famed Exhibition is NOW OPEN, at the reduced price of One Shilling. The Views are ROME, Ancient and Modern, MESSINA, and SWITZERLAND, being the last works of the late Mr. Burford.—LEICESTER SQUARE.

POLYTECHNIC INSTITUTION (Limited).—THE GREAT SUCCESS which has attended the NEW ENTERTAINMENTS at this Institution has induced the Managing Director to make ARRANGEMENTS for CONTINUING the popular and amusing subjects with which Mr. FREDERICK CHATTERTON and Mr. GEORGE BUCKLAND have delighted crowded audiences during Easter.—THE INSPIRING SWEEP of Mr. FREDERICK CHATTERTON on his POWERFUL HARP, and the FACE-TIOUS HUMOUR of Mr. GEORGE BUCKLAND, form a contrast that few musical entertainments of this description can equal.—DISSOLVING VIEWS and other Exhibitions as usual.—Open Morning and Evening. Admission One Shilling; Children Half-price. JOHN S. PHENE, Managing Director. 349, Regent Street.

SCIENCE

GEOGRAPHICAL.—April 8.—Sir Roderick I. Murchison, V.P., in the chair.—Col. W. Anderson, C.B., The Earl of Erroll, Lieut.-Col. G. P. Evelyn, Capt. Fitzgerald, the Hon. D. Fortescue, M.P., Capt. F. Green, Dr. J. Hector, M.D., Rev. J. Henn, Consul G. S. L. Hunt, Col. J. Holland, Capt. R. Lleuellyn, Lieut. H. M. Miller, R.N., and J. B. A. Acland, J. Baker, H. L. Bartlett, H. Burr, A. J. Elkington, W. K. Erskine, R. W. Kennard, M.P., P. C. Leckie, W. J. Legh, M.P., F. Lehmann, S. Leyland, T. K. Lynch, W. Morgan, R.N., T. Page, C.E., L. M. Rate, W. Reid, C.E., G. Moore, —Robertson, J. Theobald, jun., C. E. Walker, Esqs., were elected Fellows. Geological specimens, collected by Mr. F. T. Gregory in North-Western Australia, were exhibited by Prof. Tennant, and some specimens of Australian native workmanship by Capt. W. Parker Snow.—The papers read on this occasion were,—A Communication to Dr. Norton Shaw from Mr. Frank Gregory, who had been despatched under the auspices of the Society, for the purpose of exploring the North-Western parts of Australia;—a despatch from Governor Sir G. Bowen, 'On the Capabilities of the new Colony of Queensland for the Production of Cotton, with Memoranda on the Ports of North-East Australia,' by Mr. A. C. Gregory, with Report on the Exploring Expedition to the Mouths of the Burdekin, by Mr. J. W. Smith, R.N., and an account of the attempt of Sir Richard M'Donnell, the governor of South Australia, to penetrate into the interior by much the same route as had been previously taken by Mr. Stuart and Mr. Babbage.

ASIATIC.—April 6.—Col. Sykes, M.P., President, in the chair.—The following gentlemen were elected Resident Members:—Lord Rolle, J. Pilkington, W. G. Goodliffe, A. C. Brice, W. W. Cargill, J. Waddell, W. Gladstone, T. Harden, A. Smith, W. Balston, and G. R. Haywood, Esqs.; and G. W. Leitner, Esq., Non-Resident Member. Two Swords, taken from the King of Delhi by the late Major Hodson, and presented to the Queen by his widow, were, by Her Majesty's permission, exhibited, and explanations given of inscriptions on them.—A paper was read by W. Balston, Esq., 'On the Importance and Lucrative Nature of Canals in India, to be so constructed as to serve the double purpose of Irrigation and Navigation.'

ARCHÆOLOGICAL INSTITUTE.—April 5.—Mr. Digby Wyatt gave an account of the Embroideries collected in their apartments, and to which we called attention in our previous number. Many valuable additions have been made since the publication of our last notice, and some beautiful specimens of binding were contributed for the particular occasion of the monthly meeting of the Society, by permission of the Master of the Rolls. The old covers of Domesday Book formed an important part of the collection of bindings; and a very interesting volume, with velvet cover, richly enamelled bosses, and numerous seals dangling by cords, each protected by a silver box, was a curious example of covenants with royalty in the fifteenth century.—This rich casing contained the Book of Penalties for non-performance of the terms of the indenture between King Henry the Seventh and the Abbot of Westminster and others. Seven copies of this book exist, and a second one was exhibited in the same apartments by the Dean and Chapter of St. Paul's.—On a

smaller scale, but similar in the style of its rich crimson covering, is the Prayer-book of Mary of Scotland. The enamelled bosses are, in this instance replaced with gilt perforated letters, which are studded over the crimson surface, on which the Tudor roses and a pomegranate also appear. In the centre of the front is a crown; on the back an enamelled shield surmounted with a crown. The letters read M.A.R.I.A R.E.G.I.N.A., and the letter R of the first word falls under the royal crown; the remaining four occupy the corners of the front of the cover. This very interesting relic comes from the well-stored treasury of Stonyhurst, and from which, had space and time permitted, still further wonders of Art might have been forthcoming. The rich chasuble from Stonyhurst, best remembered by the curious representation of St. Dunstan on it, claims recognition as the very perfection of needlework and painting with bright threads on a minute scale. The softness and delicacy of the work, and the missal-like finish of the heads, possess all the refinements and freedom of a Flemish pencil. The central line of figures is of a much later date than the rest, being coarser, and executed in broad vertical stitches of the most brilliant colours. They pertain to early in 1500, whilst the side historical scenes seem almost a century older. The figures down the centre of the chasuble are, beginning at the top, St. Philip with cross and book, St. Paul resting his sword on the ground, St. John the Baptist, a bearded man, with the lamb seated on the book in his hand, and St. Bartholomew with the knife. The scenes from legendary history seem to pertain to Canterbury. In the upper left-hand compartment St. Dunstan is seen wearing his mitre, seated by the side of his cutlery and taking the devil, under the shape of a great beast, by the nose with his pincers. Below this St. Blaise, as a naked bishop, saving his mitre, is tied to a column, and tormentors are in the act of operating on him with fullers' combs. The body of St. Blaise was an ancient treasure of Canterbury Cathedral. The lowest compartment represents probably the martyrdom of St. Elphege. The three historical scenes on the right side represent a bishop officiating at an altar, a miracle wrought before a shrine, probably that of Thomas à Becket, and the restoration of a child brought to a bishop by its parents. Next to this in beauty and fineness of work may be cited the embroideries on a deacon's dalmatic of crimson velvet, belonging to the sixteenth century, and the property of Sir Piers Mostyn, Bart., of Talacre, whereon the figures are painted by minute needlework with surprising skill. In these, again, the German or Flemish type predominates. The fabric of velvet in this garment excited great admiration, and Mr. Digby Wyatt called particular attention to the different levels in its pile, by which the pattern was expressed. Mr. Wyatt dwelt with particular earnestness on the cope of Henry the Seventh as one of the finest examples of weaving to be seen. It belonged to the English College of the Society of Jesus at St. Omer's; thence it was taken to the English College at Liège; and in 1794 brought from Liège to Stonyhurst. It seems to have been designed for use in the chapel which Henry the Seventh had founded at Westminster. In the will of that monarch mention is made of "Copies of cloth of gold with our own badges of red and white roses, bought at our own proper cost, at Florence in Italy." The Rev. Fuller Russell also exhibited a beautiful little piece of needlework representing the assumption of the Virgin Mary, and which had been intended for the cape of a cope. The central figure, supported with four angels, was designed with great taste, although bearing strong indications of the Flemish school. A chasuble of crimson damask, from which the centre-piece had unfortunately been abstracted, was exhibited by the Rev. Dr. Rock. The figures remaining upon it are very singular specimens of sketching in needlework. Each thread serves and shows as an outline. But the clear and bold way in which the drawing of the naked limbs is given is quite surprising. The figures on this cope represent various persons issuing from the tombs at the sound of the last trumpet. Some minute, but flat and not very attractive, needlework, attributed to late in the

thirteenth century, and representing Christ addressing the Apostles, and the Betrayal in the Garden, was exhibited by A. W. Franks, Esq. The date, MCCCXC., is worked on the abacus of a column, which divides the subjects. Embroideries for secular purposes are also to be seen, particularly a hawking pouch, lure, and hawking gloves, about the date 1580. They are embroidered with fruit and stems of the bramble. Exhibited by Lady North. Three repetitions of an oval portrait of Charles the First, of various degrees of excellence, were exhibited by Stephen Ram, Esq., the Hon. R. Curzon, jun., and Henry Graves. The change of taste and costume was strangely marked by a medley embroidery of shells and silks, of flat and stuffed work, representing the Judgment of Paris, with figures in dresses of the reign of Charles the First, marine monsters, shells, plants, the property of John E. W. Rolls, Esq. Varieties of lace were not wanting in the collection, and some beautiful examples, especially a collar of point lace, exhibited by Octavius Morgan, Esq., M.P., an enamelled reliquary, part of an arm-bone set in jewels, and enriched with a representation of the Crucifixion. It was contributed by Mrs. Gordon Canning, and a very beautiful ivory casket, the property of Sir Martin Hyde Crawley, Bart., although not strictly coming within the scope of the present collection, was regarded as a wholesome addition. The Directors of the Institute have been diverted from their original intention of closing the collection on Wednesday last. Three extra days have been granted by the possessors of these treasures, and the Exhibition will terminate this afternoon (Saturday), at four o'clock. The energy and perseverance of Mr. Albert Way have in no respect been more strikingly shown than in the series of display which he has organized, for stated periods in the course of the present season.

LINNEAN.—April 4.—Prof. Bell, President, in the chair.—Major Cary Barnard was elected a Fellow.—R. Howard, Esq., exhibited specimens of *Catebogyne iticifolia* and *Gynostemon attenuatum*, from the Herbarium of the late Allan Cunningham, and made some observations upon them.—The following papers were read:—'On the Identification of the Grasses of the Linnean Herbarium,' by Col. W. Munro, C.B.; 'Note on an Unusual Mode of Germination in the Mango,' by M. T. Masters, Esq.; 'Description of some New Species of Ant from the Holy Land,' by F. Smith, Esq.; 'Catalogue of the Heterocerous Lepidoptera collected by Mr. Wallace, at Sarawak, Borneo,' by F. Walker, Esq.

ZOOLOGICAL.—April 9.—Dr. J. E. Gray, V.P., in the chair.—Mr. A. D. Bartlett read some 'Notes on the Breeding of the larger Feline Animals in Zoological Gardens and in Travelling Menageries.'—Dr. Günther pointed out the characters of a new Boa of the genus *Pelophilus*, proposed to be called *P. Fordii*; and of a new species of fish of the genus *Gerres*, from the Cape of Good Hope, being the *G. longirostris* of Prof. Rapp's manuscript.—Dr. J. E. Gray gave an account of the Mammals recently transmitted from Cambodia by M. Mouhot, and called particular attention to an apparently new species of *Hylabates*, for which he suggested the specific name *H. pileatus* would be applicable; and to two new Squirrels (*Sciurus splendens* and *S. cambodjensis*). Extracts were read from letters addressed to the Secretary by Mr. R. Swinhoe relative to some mammals collected at Peking during the stay of the British Expedition, and transmitted to the Society; and from a letter addressed to Mr. T. Rupert Jones, by Mr. S. R. Pittard, relative to the mode of flight of oceanic birds, particularly those of the genus *Diomedea*, as observed during his voyage to Australia.—Papers were also read, by Mr. H. Adams, 'On New Shells from Mr. Cuming's Collection'; and by Dr. L. Mörch, of Copenhagen, 'On the Genus *Siphonium*, belonging to the family Vermetidae.'

CHEMICAL.—April 4.—R. Warrington, Esq., in the chair.—Messrs. T. Wood, R. Collyer, J. Henn, and F. Norrington were elected Fellows, and Mr.

J. H. Smith an Associate.—Dr. Guthrie read a Paper 'On some Derivatives from the Olefines.'

MEETINGS FOR THE ENSUING WEEK.

- TUES.** Statistical, 8.—'Indiscriminating Income Tax,' Mr. Warburton.
— Royal Institution, 3.—'Fishes,' Prof. Owen.
— Engineers, 8.—'Floating Railway at Forth,' &c., Mr. Hall.
— Ethnological, 8.—'Indian Tribes N.W. of Boundary Line,' Dr. Hector and Mr. Vaux.
WED. Society of Arts, 8.—'Cotton Supply,' Mr. Crawford.
— Meteorological, 7.—Council.
THURS. Linnean, 8.—'Circulation of Blood in Pigeons,' Pallial Sinuses of Brachiopoda, Mr. Macdonald.
— Chemical, 8.—'Electricity and Gunpowder,' Prof. Abel.
— Royal Institution, 3.—'Electricity,' Prof. Tyndall.
— Royal, 8.—'Effect produced on Deviation of Compass by Length and Arrangement of Compass Needles, and on a new Mode of Correcting the Quadrantal Deviation,' by Messrs. Smith and Evans.
— Antiquaries, 8.
FRI. Royal Institution, 8.—'Tree Twigs,' Mr. Ruskin.
SAT. Royal Institution, 3.—'Science of Language,' Prof. Max Müller.
— Asiatic, 8.—'Native History of Kingdom of Burmah.'

FINE ARTS

MRS. BODICHON'S DRAWINGS AT THE FRENCH GALLERY.

Mrs. Bodichon, in Pall Mall, exhibits forty-three drawings of mark. The subjects are mainly found in Algeria, and for powerful rendering of peculiar atmospheric effect, the transcripts from them are eminently successful; they present to us a climatic character always to be found faithfully rendered in this lady's drawings. Singular as these appear, they have a truthfulness and consistency of expression which indicate their complete fidelity. Of course we are to take the system of execution as that of one mind: produced by another, the aspect of the localities would not only probably differ materially through the effect selected for delineation, but in the very sentiment or motive conveyed. Very notable is No. 24, *Cypress Trees in the Plain of the Medija, and Storka*: an alluvial plain stretches itself within a belt of mountains; through it goes a slow and shallow stream; traversing it a line of stark cypresses, like mourners at a funeral going one by one,—the nearer tops are reared against the brassy sky. A work remarkable for the depth of its tone.—No. 27, *View of Sunrise over the Kuba from near the Column Voirole, on the Elbhar Road, in March, when the Fruit-trees are in Blossom*, is a contrasted study of style. A scarped road runs by the mountain side; over it the fruit-trees bloom, and in front are grim grey aloes, like sentinels.—No. 19, *Sidi Ferruch, from an Island in the Sea*, shows Mrs. Bodichon delighting in rosy purple, blue and turquoise green. Close upon the land, in a little bay, the hasty sea heaves freshly, under the many-tinted bars of cloud-shadow and bright sunlight.—*The Hydra Marabout, after Sunset* (22) is an effective and telling drawing: a solemn-looking country covered with shrubs, after the sun has gone down, leaving only orange bars in the sky; a ghastly white tomb stands in its lonely aisle of trees; the hills beyond look icy cold in their purple gloom.—Of like effect to No. 19 is No. 9, *View near Kouba*, but of an inland subject: cloudy mountains lie on the horizon, like encamped magicians watching the desolation; a vast level stretches towards them.—In No. 13, *Aloe, Asphodel, and Moorish Girl*,—an aloe grows out of the red soil, with a multitude of ashy purple arms. This work is felicitously sketched.—*Asphodels against the Mediterranean* (34) is remarkable for vigorous drawing; the graceful plants rear aloft their elegant stems, all in bloom.—No. 23, *Roman Aqueduct near Cherchel, ancient Julia Cæsarea*. The tall arch piers stand against the bright and lurid sky; they are reflected in the glittering pool at their feet, wherein stand long rushes, bent by the habitual course of the wind. The sky has a striking effectiveness about its colour and forms of cloud.—No. 14, *Asphodels and Acanthus*, is drawn with much vigour, indicating the true character of the acanthus leaf with great success.—No. 15, *Gorge of the Chiffa in the Atlas*, shows a narrow road going between lofty, straight and blank faces of rock; a stream trickles brightly down the side of them; sunlight lies, hot and dense, beyond; through the opening of the gorge, the country further off is veiled in rising levels of palish mist.—In No. 35 Mrs. Bodichon shows her method

of treatment applied to a home theme. It is styled a *Bean Field in Sussex at Sunset*: full of bloomy purple and ashy green; the hill-side takes the light of the sinking sun rather through a cloud intervening than directly, consequently the shocks of bean-haulm get light enough to cast shadows of deep blue tint; below are rich autumn flowers, and all about the shocks the black crows wing their flight.—No. 40 shows a *Swamp near New Orleans*; we have palms that droop their many-leaved arms in the sluggish and purple river; the mosses that hang about like flags torn in battle; and the gaunt cypresses looking gloomily on. The whole scene is desolate, aguish and still.

FINE-ART Gossip.—A story has been extensively repeated, to the effect that Mr. J. Ruskin had given all his drawings by Turner to Wadham College, Oxford. Why this particular college was selected it is difficult to say, but the truth is, the gentleman above named has given several, twenty in all, we understand, to the University. These will, probably, be deposited in the New Museum, or the Radcliffe. We should be glad to hear that there was some chance of the establishment of a Professorship of Art at Oxford, and equally so with the like event at Cambridge. Mr. Ruskin's gift will probably draw attention to this subject. It would be very desirable to utilize the Randolph Gallery in connexion with this purpose.

The French Exhibition will close on the 20th inst., somewhat earlier than usual, making room for an Exhibition of Royal pictures,—that is to say, Mr. Phillip's Marriage of the Princess Royal, Mr. Winterhalter's portraits of Her Majesty and the Prince Consort. Two new pictures by M. Frère have been added, and those recently noticed by us have been removed to Paris.

Mr. Woolner has completed his marble bust of Prof. F. D. Maurice; it is an admirable likeness finished in a solid and grave style, which does the highest credit to the artist, the character rendered from the countenance of the original will be an interesting record for the future. Mr. Woolner has been extremely fortunate, not only in the artistic value and fidelity of his portraits, but in the sitters also, whose features his works will perpetuate. It is not every sculptor whose hand has had the luck to carve busts of such men as Messrs. Carlyle, Tennyson and Browning, with Profs. Sedgwick and Maurice, as well as Sir William Hooker and Mr. Fairbairn. To these is to be added a statue of Stephenson, for the Oxford Museum, in addition to that of Bacon, already placed there.

Mr. Macdowell is progressing with the statue of Turner, to be placed in St. Paul's Cathedral, for which the painter himself left 1,000*l.* He is represented holding a palette in his hand.

Mr. Leighton has on hand a subject for a picture which will interest all artists and lovers of Art. It is the episode in the life of Michael Angelo, where he is attending the last sickness of his old, dear and faithful servant, Urbino (Francesco Amatori d'Urbino), of whose decease, he, writing to Vasari, said: "His death has been a heavy loss to me, and the cause of excessive grief; but it has also been a most impressive lesson of the grace of God, for it has shown me that he, who in his lifetime comforted me in the enjoyment of life, dying, taught me how to die,—not with reluctance, but even with a desire of death." We trust Mr. Leighton may get this picture completed for the Exhibition in 1862.

"The Oxford" Music Hall, recently established in Oxford Street, presents some features of showy and attractive architecture that merit notice. The proprietors, Messrs. Morton and Stanley, of Canterbury Hall, have undoubtedly been at a vast expense with their new undertaking. The entrance is from Oxford Street, through a recessed portico into a vestibule 38 feet long and 12 feet wide; detached columns line this, supporting the entablature, from which spring semi-circular arches. The vestibule opens upon a staircase which divides on either hand to ascend to the upper gallery. The staircase and entrance hall, with the light-coloured walls, lofty roof and pendant chandelier, have, when lighted up, an extremely effective appearance.

From this we enter the Music Hall, which is nearly 100 feet long, 44 feet wide and 41 feet high. Round the Hall go square piers, in front of which a gallery is carried in advance of the piers about 12 feet from the ground. The front of the gallery is highly decorated with relief ornaments of bold character, and tastefully painted with pale purple, white and gold. From the summits of the piers, which are grouped in pairs, rise columns of Corinthian form, the capitals dead white and gold. On the wall, exterior to these columns, are lines of rich mouldings, which, ascending from the level of the gallery, follow the curve of the coved ceiling above to an entablature and cornice, from behind which again springs the true coving of the roof. Flat and highly decorated ribs of mouldings traverse the roof, dividing it into square spaces, which are in themselves richly ornamented. The platform on which the musical performances take place is raised above the floor about 5 feet at one end of the Hall. This is backed by a deep bay with semi-columns and pilasters of suitable character. On the right is a Promenade open to the Hall, and considerably extending its space. There is also a large Supper Room. Although many of the details are extremely objectionable in an architectural point of view, there is little question that the whole forms the handsomest place of the kind in London.

The Builder states that a monument to Dr. John Leyden is to be erected on the level green of Denholm, Roxburghshire, the place of his birth. This is to be in an Early Decorated manner, a pyramidal structure 40 feet high, with polished red granite shafts; in the centre of this some rich carvings and figures. There is to be a canopy, under which a monumental urn—no likeness of the poet existing; above the canopy rises a triangular arch, crocketed, its centre occupied with a circular floral ornament. At each of the angles stands a figure of an Evangelist. A tall angular spire surmounts the whole, broken by stages of cross-lines of ornamental tracery. It appears that the cost of the design considerably exceeds the original proposition; therefore, if sufficient funds are not forthcoming to complete it, the costly ornamentation will have to be reduced.

Medals have been awarded to the following students in the Male and Female Schools of the Department of Science and Art at South Kensington.—For drawings from the flat, Miss C. Eavestock, Miss E. R. Eavestock, and Messrs. W. P. Simpson and Griffiths.—For drawings from the east—bas-reliefs—Miss C. A. Edwards, (this lady's drawings, which, it will be seen, have gained her four medals, are extremely excellent in all qualities), Miss J. K. Humphreys, Miss E. Westbrook, Messrs. Pidnuc and R. Nodley.—For shading from the flat, Miss C. M. Hull, Miss E. A. Neal, Miss E. Bostock and Mr. M. Sullivan.—For botanical outlines from nature, Miss M. A. L. Pering, Miss G. R. Redgrave, Miss F. Redgrave, Miss C. A. Edwards, Mr. A. O. Hemmings.—For drawings from the antique from the flat, Miss H. A. Cole, Miss C. A. Edwards, Miss S. E. Hull, Messrs. A. Seeley and A. Dobson.—Modelling an anatomical figure, Mr. A. B. Joy.—Modelling the Discobolus, Messrs. S. B. Long and J. Gould.—Designs for manufacture, Mr. J. H. Fonseca (a hearth-rug), the same; a second medal, Mr. S. Tibbs (scarf-ends), Mr. A. O. B. Hemming (stained glass).—Ornamental analysis of natural botanical forms, Mr. S. Soden.—Drawings from the antique, Mr. F. G. Oakes, Mr. E. R. White, Miss A. Ridley.—Anatomy, the shaded skeleton and anatomical figure, Mr. G. E. Gladwin, Mr. F. G. Oakes, Miss J. A. Miles, Miss A. Ridley.

Architectural ornament, from the round, in chalk, Miss E. Fisher, Miss F. Weale, Miss M. H. Larking, Miss C. M. Edwards, Mr. A. W. Davis, Mr. E. R. White, Mr. F. Boarder, Mr. T. Morris.—Architectural design, Mr. G. F. L. Horsfall.—Painting in oil from architectural ornament, Mr. J. Le Kershe, Mr. W. H. Cary.—Painting from the east, Miss Flora Davis.—Painting from flowers, Miss M. A. Phillips, Miss L. N. Cole.—Painting, grouped fruit, from nature, in oil, Miss M. A. Holt, Miss H. Gransmore, Miss K. Balfour, Miss H. Bradley.—Engineering drawing, Mr. E. Clay.—Design for a suburban residence, Mr. A. Frewin.

Having inspected the whole of these drawings and paintings, we can congratulate the fortunate winners of medals upon having had worthy competitors: many of the drawings marked for "honourable mention" come close upon the merit of those to which the prizes have been awarded. The mass are highly creditable to the Schools and the instructors.

The Paris Exhibition will open about the 9th of May next; at least, that is the date named for the admission of the most exalted of the upper thousands.

At a recent sale of pictures in Paris the following high prices were obtained for works which have an European reputation:—Children going out from an Egyptian School, a water-colour drawing, by Decamps, 1,423*fr.*—The Defeat of the Cimbrici, drawing with black chalk, by the same, 1,050*fr.*—A small Landscape, by Marilhat, 269*fr.*—The Reader (Student), by M. Meissonier, 563*fr.*—An Artist at his Easel, by the same, 471*fr.*—The Waggon, by M. Ziem, 163*fr.*

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Mr. COSTA.—The Performance of Beethoven in D will be repeated on FRIDAY, April 13, Tickets, as usual, will be ready for issue on Monday, 14th April.

MUSICAL UNION.—TUESDAY, April 23, St. James's Hall.—Vieuxtemps, Piatelli and Halle, &c.: Quartet, Mozart: Trio in E flat, Op. 79, Beethoven: Quintet in A flat, Mendelssohn. Solos.—Pianoforte.—Letters addressed to Mr. ELLA, at the Institute, 15, Hanover Square, will be promptly answered.

Miss ALICE MANGOLD begs to announce that her FIRST MATINEE MUSICALE will take place at the Hanover Square Rooms on WEDNESDAY, April 24, to commence at Three o'clock precisely: on which occasion she will play the Quintet in B flat minor of Hummel, with the assistance of Messrs. Sainton, Piatelli, Webb, and Howell, and Solos: Bach, Mendelssohn, Chopin, Hummel, and Moscheles. Mr. Sainton and Signor Piatelli will also perform Solos of their own composition; and the Programme will be interspersed with Vocal *chefs-d'œuvre*, sung by Miss Marie de Villar and Mr. W. Cummings.—Tickets, 5*fr.* and Half-a-guinea, to be had of Ashdown & Parry, 15, Hanover-square; Keith & Frowse, 45, Chesham; and Miss Alice Mangold, 4, Queen's Square, Bloomsbury.

MOLIQUE'S ORATORIO, 'ABRAHAM'—Under the immediate patronage of Her Majesty, H. R. H. the Prince Consort and the other Members of the Royal Family.—Herr Molique will conduct his Oratorio 'ABRAHAM' for the first time in London, for the BENEFIT OF THE MIDDLESEX HOSPITAL, at Exeter Hall, on WEDNESDAY EVENING NEXT, April 17. Principal Vocalists: Madame Lemmens-Sherrington, Madame Sainton-Dolby, Mr. Sims Reeves, Mr. Wilby Cooper, Mr. Santley, Mr. Walworth.—Reserved Seats, in the Area, One Guinea, to be had only at Messrs. Cramer, 201, Regent Street; and Messrs. Ewer & Co., 137, Regent Street. Western Gallery, 10*fr.* 6*d.*; Western Area, 5*fr.*; at the principal Music-sellers.

MOLIQUE'S ORATORIO, 'ABRAHAM'—In consequence of the demand for Half-guinea Tickets for the performance on the 17th, a limited number will be issued for the Area of the Hall, to be obtained at the principal Music-sellers and at the Hospital.—An early application is requested.

St. JAMES'S HALL.—MISS LOUISA PYNE and M. OLE BULL (the great Violinist), on WEDNESDAY EVENING NEXT, April 17, at the Concert of the VOCAL ASSOCIATION, also Madame Louisa Vining, Miss E. Horder, Miss Chipperfield, and Miss Lascelles. Fantasia, Pianoforte, Mr. G. W. Cousins. Madrigals and Part-songs by the Choir of 800 voices. Accompanist, Mr. Francesco Berger. Conductor, Mr. Benedict.—Sofa Stalls, 5*fr.*; Reserve Area and Balcony, 3*fr.*; Unreserved, 1*fr.*; at the Ticket Office, 25, Piccadilly.

M. SAINTON begs to announce that his FIRST SOIRÉE MUSICALE will take place at his Residence, 5, Upper Wimpole Street, on WEDNESDAY, April 24, to commence at Half-past Eight o'clock.—Programme: Quartet in E minor (Op. 48), Spohr; Aria, 'The Song of the Quail', Beethoven; Sonata in D minor, Pianoforte and Violin, Schumann, first time; Quartet in C (No. 8, Op. 39), Beethoven; Solos, Pianoforte, S. Heller, Song, 'Name the glad Day', Duse; Solo Violin (Un Souvenir), Sainton.—Executants: M. Charles Halle, Sainton, Beretz, Webb, and Paque; Accompanist, Mr. W. G. Cousins; Vocalist, Miss Banks. Tickets to be had of the principal Music-sellers, and of M. Sainton, at his Residence.—Subscription for the Series of Concerts, One Guinea-and-a-half; Single Tickets, Half-a-guinea each.

SCHWEIZER SANGER GESELLSCHAFT.—Third Week of this attractive Novelty.—SWISS FEMALE SINGERS, St. James's Hall.—These pleasant and interesting Concerts WILL BE REPEATED every Evening at Eight, and every Afternoon at Three. Books of the Words, price 6*d.* each.—Stalls, 3*fr.*; Area, 2*fr.*; Gallery, 1*fr.* Tickets may be secured at Mr. Mitchell's Royal Library, 35, Old Bond Street; and at the Hall Ticket Office, 25, Piccadilly.

MONDAY POPULAR CONCERTS, St. James's Hall.—On MONDAY EVENING NEXT, April 15, the Programme will include Mendelssohn's celebrated *OTTEN* (for the last time this Season) and Spohr's *DOUBLE QUARTET*, in E minor. Executants, M. M. Vieuxtemps, Ries, Carrodus, Watson, Schreurs, Webb, Paque, and Piatelli. Mr. Charles Halle will perform Beethoven's Sonata in A flat, Op. 35, with Funeral March for Pianoforte Solo; and with M. Vieuxtemps, his Sonatas for Viola and Pianoforte. Vocalist, Mr. Tennant.—Sofa Stalls, 2*fr.*; Balcony, 1*fr.* Unreserved Seats, 1*fr.*; at Chappell & Co's, 30, New Bond Street.

NEW PUBLICATIONS.

SERIOUS MUSIC.

The Full Cathedral Service as used on Festivals and Saints' Days of the Church of England. Com-

posed by Thomas Tallis. Newly arranged, &c., by Thomas Oliphant, Esq. (Lonsdale & Co.).—This publication (or re-issue is it?) of one of the most interesting works in the ancient musical library of the English Church, is handsomely set forth. Tallis stands deservedly among our worthies: whether viewed in the light of antiquarianism, or as one who employed the resources of harmony as it then existed, he merits all honour. But (no treason against Tallis) we have never been able to acquiesce in the disposition of some among our countrymen to compare him with Palestrina. That greatest among the ancients who devoted themselves to temple-service, tempered—shall it not rather be said enhanced?—his solemnity by his sweetness. His harmonies never cloy, but they are never crudely hard. So much cannot be said of the stout old Englishman, in whose religion severity largely excluded beauty. The music of Tallis is serious and imposing, but not without a tone of gloom and melancholy, even in that hymn of adoration and praise, the 'Te Deum.' This is a blemish, not a beauty; and the principle should be clearly stated, because misunderstanding exists on the point.—Here is a *Parish Tune-Book*, &c., by W. B. Tolpitt (Novello), a provincial organist, who writes with some pretension on the subject, preluding his collection by asserting that a certain angularity of style, "so to speak, is the chief thing required to give Psalmody the distinctive character it ought to possess"; and going on to say, "it is this angularity or quaintness of style which distinguishes the old composers whose works form the standard of excellence in Church music." This sounds as awful as "Sanconiaton, Manetho and Berosus" sounded to the Vicar when first heard. Mr. Tolpitt might as reasonably declare that the language spoken by the Elizabethan divines was the standard language for Victorian preachers. The earnestness of a devotional spirit should never change, let century after century roll on, but its forms of expression must; and he who will not follow such change, is not an earnest man, so much as a formalist.—A third work is a *Manual of Psalmody*, &c., containing Two Hundred and Fifty Psalms and Hymns, &c., and a Choral Service for Daily Prayer and Litany, arranged from Tallis, by the Rev. B. F. Carlyle, &c., and J. V. Watts, &c. (Haddon).—A fourth, *Davidson's Book of Anthems* (The Music Publishing Company), price one shilling. The selection of the last is made with an intelligence not always presiding over publications belonging to its class—of which, indeed, there are too many.—Lastly, we may mention a *Collection of Ancient Christmas Carols, arranged for Four Voices*, by Edward Sedding (Novello).—As times go, this small hand-pamphlet is too costly. There are nine Carols, many of which were already known,—and the print is quaint,—but the public will hardly care to give eightpence for them.

Te Deum. By Ciro Pinsuti. (Mills).—Here is one of the most important Italian compositions that has been lately put forth.—We have long known Signor Pinsuti as a careful composer of chamber music, to be ranked not far from the Chevalier Mariani;—this is the first of his sustained efforts that we have seen: one which will increase his credit with all who examine it carefully. The 'Te Deum' displays, no doubt, traces of inexperience;—some may find portions of it (as, for instance, the bass *aria* 'Te Gloriosus') too near in style to theatrical music; but we would remind such critics, that this has been the case since Opera was formed among foreign Roman Catholic writers,—Beethoven, Cherubini, Hummel and Mendelssohn making the exceptions. There are numberless pages in the Services of Jomelli, Mozart and Haydn so ornate, so obviously written for vocal effect, that they might be transferred to the operas of the several writers without the nicest ear detecting any discrepancy. For this characteristic, therefore, we are not disposed to reckon too sharply with Signor Pinsuti. In one respect his work is peculiar; the employment of

Here, it may be observed, that even Beethoven did not always change his style because the theme was sacred. One half of his 'Mount of Olives' is as secular, for him, as any pages in 'Fidelio.' But his Mass in C major recurs to us as the model of an Orchestral Mass: expressive, brilliant, stately, yet devout from the first bar to the last.

the same ideas, in different keys, in different movements—which gives a certain unity of character to the Hymn, without monotony resulting. The melodies are large and flowing, if some among them might be freer. The fugues are laboured with a certain timid anxiety, bespeaking the scholar rather than the master; and the subjects thereof are less happily chosen than those of the free movements;—but a good fugue is a rarity now, even among those belonging to more erudite schools than Signor Pinsuti may be said to do. The accompaniments are judiciously varied. In short, the presence of care and thought is everywhere to be felt;—and we should like few new things better than to hear so thoughtfully meditated and carefully-finished a work well executed; and not merely for our own sakes, but for its composer's,—since it is only under performance that the best experienced of mortal musicians can judge of his effects.

Three Sacred Songs, by Francesco Berger (Addison & Co.), are expressive settings of words from the English translation of 'Lyra Germanica.'—The first is the most to our liking, because the melody of it is the best. In the third we meet a slow descending chromatic progression, in no wise particularly effective; and difficult of execution, unless the singer should by chance possess one of those equal voices which are the exception, not the rule. "There's rest for thee," by the same author (Ewer & Co.), is another song equal in quality to those just mentioned. If all the four were to be strictly defined, the adjective would be sentimental rather than sacred.—*Ave Maria*, by Carl Weimer (Cocks & Co.), is the first verse of Scott's Vesper Hymn so deliciously set by Schubert; this time treated in the form of a four part song for equal voices. There is little to offend, not much to strike, the ear in Herr Weimer's composition;—but why is it, that with so wide a world of sacred poetry as yet untouched to choose from, an author comparatively unknown should select words so already incomparably treated as were those of the Scottish lyric by the Viennese melodist?

The Modern School for the Organ, by W. T. Best (Cocks & Co.),—which we fancy may have appeared in separate portions from time to time,—is now complete, and proves to be an elaborate and valuable preceptor for the most difficult of instruments. In particular, the pedal exercises, which are only to be mastered by a sure experience of distance (the eye being unable to control the toes and heels of the two feet as they creep about), might be thought of themselves to offer matter for a life's practice, in place of their being only a third of the player's labours,—each hand having its own independent work to do.—Mr. Best is a triumphant example of practising what he preaches; and as such merits no common attention.

Lastly, we may announce another *Theory and Practice of Harmony and Composition*, Part I., by Samuel Barr (Snow); and another *Treatise on the Science of Music*, &c., by an Amateur (Parker & Son),—both, we take leave to fancy, superfluous works:—and the latter more clearly evidencing the amateurship than the science of its writer.

ROYAL ITALIAN OPERA.—This has been a week of some interest. Madame Miolan-Carvalho's *Gilda*, in 'Rigoletto,' was as good as new, for she only sang the part once, at the close of the last season. It is one of our few musical pleasures in the opera. The flaccid feebleness of the music does not become more respectable with time and intercourse; and Signor Ronconi's acting is now the thing to enjoy, his voice no longer sufficing for a long and serious musical part. He began well, but was unable to hold out. Madame Miolan-Carvalho, though partially disabled in one hand, and not in her fullest force, did all with the character of the heroine that can be done. Signor Neri-Baraldi is at a disadvantage coming after Signor Mario, whose *Duke*, with its exquisitely rakish grace, was a figure to see and not to forget. On the whole, Tuesday's performance anew satisfied us that 'Rigoletto' is eminently a disagreeable tragic opera, good principally for the eye. In the fancy that it is Signor Verdi's best work,—which some maintain,—we

have never been able to join. Take away the quartet, and what is left?—nothing comparable to what is found in 'Ernani,' or the *Miserere* act of 'Il Trovatore.'—Of 'La Favorita,' with Signor Tiberini's *début*, we shall speak next Saturday,—enough for the present to state that the impression made by him on the audience, as upon ourselves, was decided. He will prove, we imagine, a real acquisition.

CONCERTS OF THE WEEK.—Monday's *Popular Concert* was devoted to the benefit of the pianist who has so largely aided to raise them to their present position.—M. Halle. There was no novelty, however, nor revival; and life is too short, and space too small, for perpetual reiteration of old praise in varied phrase. Why is it that in England, when once a success is assured—as in the case of these admirable and valuable concerts—the managers begin at once to be timid, either as to past, present, or future?—There were also madrigals and glees at the Hanover Square Rooms on Monday evening.—The second concert of the *Musical Society* was an excellent one, though giving little or no occasion for remark, so well known are Mendelssohn's 'First Walpurgis Night,' and Beethoven's *Symphony in B flat*, which probably never went better in this country. Miss L. Pyne, Madame Laura Baxter, Messrs. Perren and Weiss were the singers, and Mr. Barnett was the pianist. The room was very full.

MUSICAL AND DRAMATIC GOSSIP.—It must have been evident to all who know the exhausted state of Her Majesty's Theatre, as a property capable of yielding return to a manager, that Mr. Smith's reign there could hardly be a long-lived one; and the more so, seeing that the promises put forth by him (we doubt not with every intention of keeping them) implied an expenditure beyond any conceivable chance of offering repayment.—Thus, the last of his addresses, which appeared on Monday, to the frank effect that he has lost too much to venture an Italian campaign there again, can excite no surprise, save in those who believe all that they read in the journals of the morning. Following luminous accounts of "unprecedented successes,"—"crowded houses,"—lists of a superlative company,—promises here—explanations there,—Lenten scruples,—masquerades judiciously fit for the time of Court mourning, during which operas were improper,—Monday's confession will come abruptly soon for such simple persons. Nor less significant is the simultaneous announcement that to-night will see the last of 'The Amber Witch' at Drury Lane. Only last week the reception of that opera there was proclaimed with six-syllable praise! There is no need "to point the moral" of a very ancient story; one fact, however, is evident—the immediate surprise and discomfiture of all the foreign artists who are under engagements to Her Majesty's Theatre. Many of them are in England already. How to turn them to account will be found difficult by their managers; and, we should imagine, no less disagreeable a puzzle by themselves. Rumours are about that Mr. Lumley intends to try his fortune, as manager of Her Majesty's Theatre, once again.

Our young musicians might do worse than give an hour to 'The Miller and his Men,' at the Haymarket, for the sake of Bishop's garnitures to that portentous melodrama. Heard after what has of late years passed for melody and fancy in this country, the charming freshness of idea, the neatness of construction, science, without any pretext at profundity in his concerted music, are welcome. It is very well to be "obscurely wise" in studying Bach,—once again lovingly to sing the praises and copy the chords of Mendelssohn,—but for the public it would be better if more of our aspirants could write anything so real and individual as the round "When the wind blows," than unhappily proves to be the case.

Mr. Hullah advertises the re-opening of his singing classes, which will assemble in the Music Hall, Store Street.

A new opera by M. Hanssens, 'The Siege of Calais,' has probably by this time been produced

at Brussels.—Signor Bottesini is composing a new opera, 'Marion de Lorme.'

The lectures given at the Royal Institution during the week, on "Musical Acoustics," by Prof. Helmholtz, to speak strictly, belong to the domain of science rather than of art,—relate to the structure, not to the employment, of material,—and as such will receive due attention elsewhere. Their general interest, however, and the ingenuity of the experiments by which they are illustrated render it impossible for them to be passed without being here adverted to, as among the instructive pleasures of our musical season.

The six female Swiss singers, now giving concerts at the St. James's Hall, are worth a visit. The generation who enjoyed the performances of the Rainer family is gone; and these new comers from the Alp-land have peculiarities of their own distinct from those of the Tyrolean folk, who first taught England the tunes of mountain echoes. They are less exclusively national and wild in their music; selecting, principally, pieces by German composers. A Swedish part-song, by Lindblad, from which we had expected much, was a disappointment. They sing well together and fairly in tune; they have voices peculiar in quality. The *contralto* is vigorous and deep to an extraordinary degree, yet not unpleasant. In the merry music,—one chorus-waltz in particular,—there is a simple Swiss heartiness that is very engaging. The irregular music—we know not how better to describe it—floating about the world just now well merits the consideration of every student of material for Art. There is a certain truth in it; and also a germ of novelty.

The Philharmonic Concert of Monday next promises no novelty, save the appearance of Herr Otto Goldschmidt as pianist in Beethoven's *B flat* concerto. Signor Gardoni is to be the singer.

Mr. Henry Leslie's 'Holyrood,' repeated, as announced, yesterday week, was well received. The cantata is to be given again to-day at the Crystal Palace.

May is to be sung in at the Crystal Palace, and a new twelvemonth of subscription pleasures commenced by a monster performance of Haydn's 'Creation,' almost on the scale of the Handel Meetings, with the co-operation of the Sacred Harmonic Society,—and conducted by Signor Costa. The singers in 'The Creation' are to be Messrs. Tietjens and Rudersdorf, Messrs. Sims Reeves and Santley, and Herr Formes.

The following is from a Correspondent:—"A friend of mine has a manuscript copy of a 'Wedding Anthem,' by G. F. Handel, band and chorus parts complete, but three of the solo parts are wanting. He has made application to all the various music societies and old musicians in the surrounding district, but can find none who know anything of the work. He has also applied at all the leading music-shops in Leeds, Bradford, Halifax and Huddersfield, and through these to London. My object in writing is to beg the favour of your informing me if you know anything of the work. The composition is principally in D and G major.—Our Correspondent, whom we should be glad to oblige, omits to specify in whose handwriting is the manuscript. Such tricks were played by the old arrangers and copyists, nay, have been played by modern conductors, in the form of interpolation, transformation or arrangement, that the Anthem referred to may be merely another example thereof, less verifiable than a certain amended 'Samson,' produced at one of the Norwich Festivals—than the known liberties taken with the Composer's opera-songs made to figure in sacred *pasticcis*, calling themselves oratorios, when Handel was no more. This, however, may be a work written or arranged for a particular occasion by Handel himself, to which small attention has been drawn, and of which a complete copy may turn up some day. How many of our professed Handelians are there who are really acquainted with his 'Birthday Anthem,' written in 1713,—a work for soli and chorus containing no fewer than sixteen movements, and which, by the way, a stroke of the pen would render adaptable for any birthday celebration of our reigning Sovereign?

M. Sarasate, a young violin player who has

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made some sensation at Paris, is announced as about to visit London.

M. Ole Bull, the Norwegian violinist, whose adventures at home and in America, since he was in London more than twenty years ago, have been varied enough to make an amusing book, is to appear, we see, at the next concert of the Vocal Association.

It is said that Madame Julienne Dejean and Signor Fraschini (!) are engaged for the Grand Opéra of Paris. What a tale is told by the rumour of death arising from bad management!—M. Jules Lefort is about to return to the stage at the Théâtre Lyrique.

Signor Rossini is said to be always composing—now this, now that—for which none of the uninitiated public are to be the wiser;—one month, six settings of the same words; then, a new *scena* for Madame Albani; anon, several pianoforte pieces; later, a grand concert-piece for M. Vivier's horn. The last feat has been a marvel for the violoncello of M. Servais.—Is the death of the provoking *maestro* to come ere these new inspirations, so constantly lauded in the journals, are given to the public, or are they only so many phrases in a farce by which nothing real or serious is intended?

The Christmas Oratorio, made up of several cantatas, by Sebastian Bach, for which many here are looking to the Bach Society, has been given during the season of winter concerts at Elberfeld. The programmes of these, as also of those at Leipzig, Berlin and Cologne, might be consulted with advantage to England. It is a pity that there is no establishment in London, where such guides and records are regularly filed and preserved.

Mdlle. Trebelli, who is Italian, we believe, only inasmuch as the final "i" added to a French name, has appeared at the Italian Theatre, in Paris, and has pleased her audience.

It will interest many readers to hear the result of the researches in England made with a view of collecting Beethoven material by Mr. Thayer,—attention having been here already called to the subject. The amount of correspondence, anecdote, verification of dates, of relics and reminiscences, which this country has yielded, is understood to have surpassed expectation. We imagine Mr. Thayer's mass of biographical materials to be more complete and copious than any gathered by former biographers.

M. Fechter, we hear, is going to play *Othello* to the *lago* of Mr. Phelps, and *Iago* to the *Othello* of the English tragedian. His Shakspearian "reading"—though it is a foreign tongue that reads—has struck deep and living root here, and among all classes and conditions of audiences. Albeit we are too much bound by tradition in this country, and, as the author of 'Tremaine' put it, too "slow to move," we are not, happily, dead to truth. The phenomenon of this French artist's genuine success in England is full of hope and encouragement to those who really care for drama, as something better than fine clothes or stage carpentry, with a little passable personation intermixed.

MISCELLANEA

Character of Chatham.—I shall be obliged if you, or any of your Correspondents, can inform me who wrote the 'Character of Chatham,' then Mr. Pitt, printed as anonymous in the Second Volume of 'Elegant Extracts in Prose,' s. 132, and beginning 'The Secretary stood alone.' And when and where was it first published? I have always understood (going back for a period of nearly 50 years) that Grattan was the author, but I do not know on what authority it has been attributed to him. There is great similarity of style.

A RETIRED BARRISTER.

Regent's Park, April 8, 1861.

TO CORRESPONDENTS.—J. D.—R. J. C.—W. L. B.—J. G.—J. C.—G. H.—J. A.—E. F. W.—F. M. B.—W. W. R.—A Swiss—G. M.—J. B.—H. A.—J. M. L.—C. T.—received.

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The amount added at the close of that decade to the Policies existing on the 1st January, 1860, was **£1,977,000**, and made, with former additions then outstanding, a total of **£4,070,000**, on Assurances originally taken out for **£6,252,000** only.

These additions have increased the Claims allowed and paid under those policies since the 1st January, 1860, to the extent of 150 per cent.

The Capital at this time consists of

£2,730,000—Stock in the Public Funds.**£3,006,297**—Cash lent on Mortgages of Freehold Estates.**£300,000**—Cash advanced on Railway Debentures.**£83,590**—Cash advanced on security of the Policies of Members of the Society.Producing annually, **£221,482**.The total Income exceeds **£400,000** per Annum.

POLICIES effected in the current year (1861) will participate in the distribution of Profits made in December, 1859, as soon as Six Annual Premiums shall have become due and been paid thereon; and, in the Division of 1869, will be entitled to additions in respect of every Premium paid upon them from the year 1862 to 1869, each inclusive.

On the surrender of Policies, the full value is paid, without any deduction; and the Directors will advance nine tenths of that value as a temporary accommodation, on the deposit of a Policy.

No extra Premium is charged for service in any Volunteer Corps within the United Kingdom, during peace or war.

A Weekly Court of Directors is held every Wednesday, from 11 to 1 o'clock, to receive Proposals for New Assurances; and a Short Account of the Society may be had on application personally, or by post, from the Office, where attendance is given daily, from Ten to Four o'clock.

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